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Authors L-P

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GENERAL PREFACE TO THE IIMA ANTHOLOGY

The IIMA Anthology collects some of the most unique and important contributions to International Improvised Music Archive. IIMA is an internet archive founded 2003 by Carl Bergstroem-Nielsen, Denmark. The present Anthology was not meant to replace the site which hosts a number of other contributions and links, but to act as a signpost and an extra reserve for preservation of some rare works. The site features more authors and possibly more by the individual authors than included here, so I can warmly recommended to find it by internet search.

The motivation behind IIMA was to make both a number of instructional scores / graphic scores / open compositions / compositions for improvisors /etc. easily available - and some theoretical texts, both as a supplement to what is available elsewhere.

For navigating: as a starting-point, disregard the hypertexts (although a few might work). Scroll and use the index table. Contents were pasted from the individual HTML pages in the web version or recreated from archived files. Do not hesitate to use the standard search function within the document, in order to move from the index section to the item in question – or to browse for names, etc. This is possible to a large extent because much of the content (not all, though) is rendered in text, not graphics format. Care has been taken to make everything well accessible and readable, but please observe peculiarities such as the above ones.

None of my own creative and research output is included here apart from some composer portraits and translation work (I was born 1951 in DK) but I suppose it will be available through internet search.

All works appeared in IIMA by permission.

Carl Bergstroem-Nielsen

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INTERNATIONAL IMPROVISED MUSIC ARCHIVE - JØRGEN LEKFELDT (Denmark, b.1948)

Composer, musician.

ARTICLES:

[Carl Bergstroem-Nielsen: Some glimpses of Jorgen Lekfeldt's compositional methods](#) (2011).

[Jørgen Lekfeldt: Stockhausens musik - utopien og teologien](#) (1987). In Danish.

by Carl Bergstroem-Nielsen

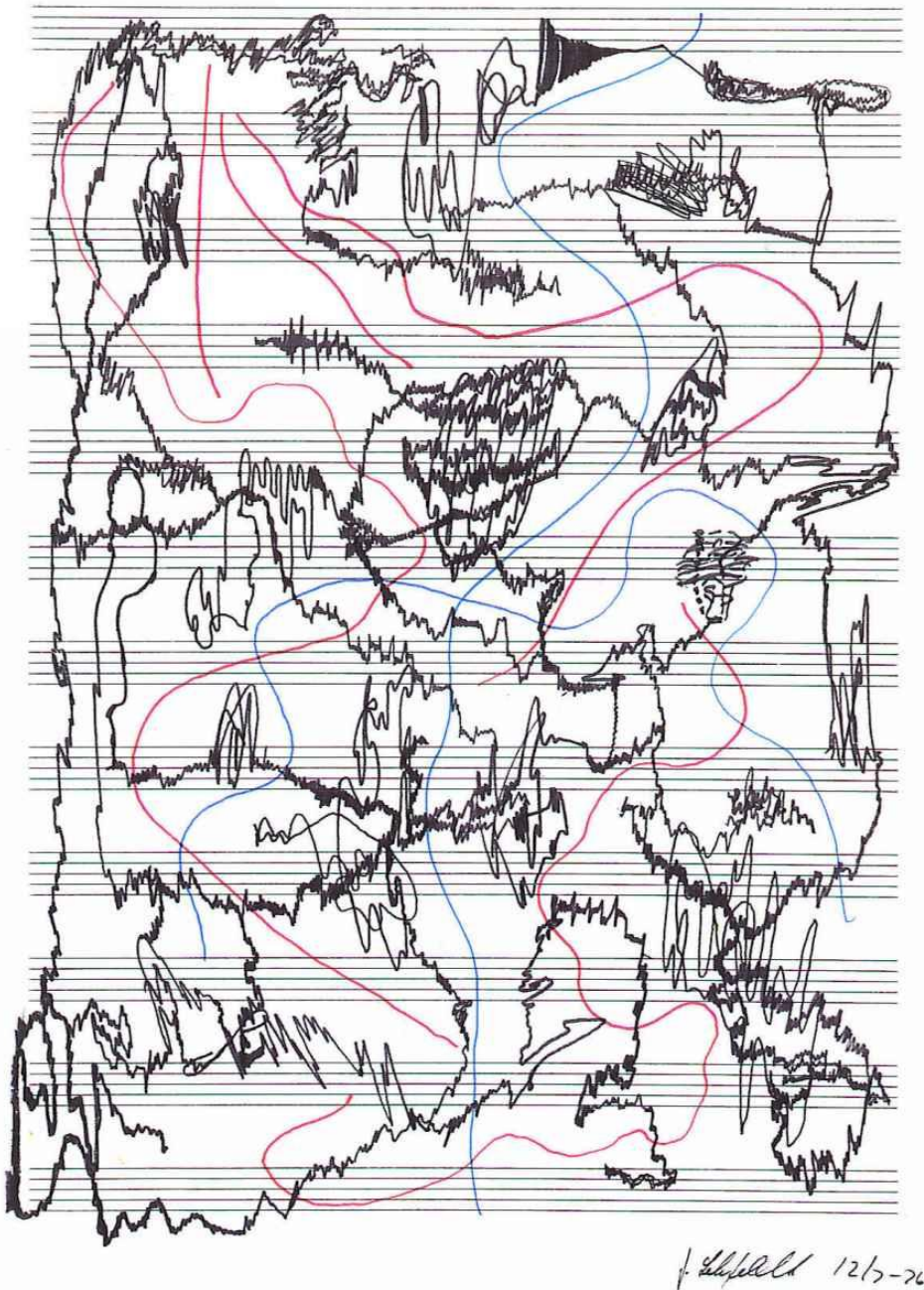
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aesthetic aim is a meditative one, and players' interaction together is an important structural element. However, the systematic construction could also have been inspired by the systematic treatment of parameters in Stockhausen's works in plus-minus notation (see about that later). Just like a plus-minus notation expanding from one voice to more and more polyphonically, thus there is a cumulative expansion of the number of parameters here. The result is a piece that challenge players into more and more differentiation of the sound, yet within a simple framework and a sound which will probably feel static.

This piece is available on paper in a Danish version at www.edition-s.dk (part of the collection "Musik for 3 eller flere").

MADISON MUSIC (1976)

MADISON MUSIC.

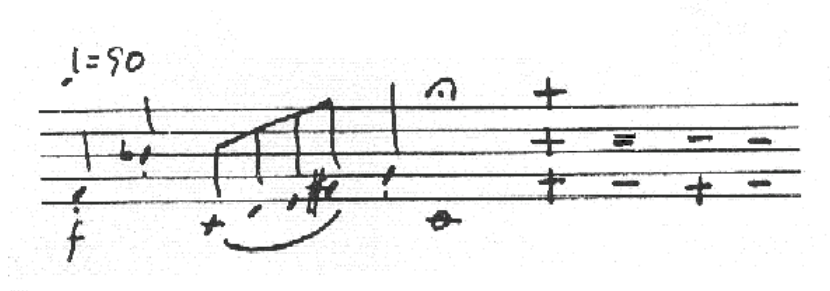


The illustration shows the complete graphic score, and there are no additional instructions. However, there are several layers: not only the nervously-looking black lines, but also the calmer red and blue ones. The first thing coming to musicians' minds when sitting down to play it could easily be to alternate between extremely fast moving melody lines and something calmer and softer. The composer has, however, stated that one may, by analysis, apply the movements of the two kinds of lines to other parameters - dynamics, for instance, for just one example. Also, the staff lines can be considered.

Two very different interpretations of this piece by different groups have been released on

the CD [Danish Intuitive Music](#), IRCD 005. Fred Guntermann is the author of an [article](#) in German dealing with interpretation options and possible uses in music education.

VARIOUS NOTATION DEVICES



Plus-minus notation employs plus and minus signs. Plus stands for a change with positive value inside a parameter - for instance, higher pitch, larger intervals, more tones, faster, louder, accentuated or unusual playing techniques. (This list of parameters was quoted from the instructions for Sporet for cello solo (2004)). Minus means decrease, and equality sign means remaining the same. Kurzwellen by Stockhausen and a number of other works employs this notation, but Lekkfeldt's version suggests use of more parameters than Stockhausen does. However, like is also the case with Stockhausen, the performer chooses freely which parameter to apply the changes to.

Plus-minus notation always relates to relatively short passages which can be repeated in a varied way. In this example from Forår (1977), there is a simple melodic motif.

In the following excerpt from Ins Allgemeine (1984), 3 different forms of notation appear at the same time: spatial notation (some Danes call it "optical notation") in the part of a vocalist, graphics that are ambiguous regarding how to play them, and traditional notation.

VII

The musical score is handwritten and consists of two systems. The first system is in 4/4 time and features a vocal line with the lyrics "Le- ben le- ben le- ben" and a piano line with a wavy, non-melodic line. The second system is in 5/4 time and features a vocal line with the lyrics "Ne fff" and a piano line with complex rhythmic patterns and dynamics. The score includes various musical notations such as notes, rests, and dynamic markings.

Square parenthesis can be found with or without arrows in *Ins Allgemeine* and a number of previous works. With arrows, tones must be used only in the sequence in which they are written. The sequence, or row, may be repeated. Without arrows, tones may be used in any order.

Fl. *ca. 1 min.*
pp *ca. 1 min.*

Hr. *pp* *ca. 1 min.*

Vla *pp*

4
4,

St. *Lie - be* *Schönheit, weil sie noch in mir wohnt innere Schönheit*
p *p [Kolorit]*

Inst. 1 *ca. 1 min.*
x/ *klängen bor efter den indre skønhed*
hvor den indre skønhed bor i klängen

Inst. 2 *ca. 1 min.*
x/ *Den indre skønhed bor efter klängen*
hvor klängen bor i den indre skønhed

Fl. *p*

Hr. *p*

Vla *p*

x/ Improvisationsforskrift.

In the last example from *Ins Allgemeine*, the vocalist is reciting a text, and the next two instruments improvise, interpreting freely the poetic statements in the square parenthesis.

In *Sporet (The Track)* for solo cello (2004), some new aspects in the use of square parenthesis occur. Their content is not limited to notes with unspecified duration. And a line connecting one pair of parenthesis to another demands that contents of the first one is to be transformed gradually into that of the following one. The two staves in the first example are part of a system giving several options to choose from in each section. - In the instructions, Lekkfeldt compares contents within square parenthesis with arrows to a theme, which is to be repeated in varied forms. Without the arrows, both sections and individual tones or sounds may for instance be freely permuted or inversed.

PIECES BASED ON INTERACTION BETWEEN PLAYERS (that which has also been called game pieces)

ARUA (1977) is for 3 melody instruments. Much of the time, long tones are sounding, and one cm equals roughly 10 seconds. There is no score, the piece is played from parts, of which an excerpt is shown below.

One way in which the static tones may be interrupted is by use of the fifth motif that can be seen on the upper staff shortly after the initial long tone on a g. This motif functions as an invitation to other players, and such an invitation may be played *ad libitum*. To send out an invitation, the player plays the motif a number of times. Others may then accept the invitation by also stating the motif a number of times. When this has happened, they suspend other activity and play the material stated on the second staff between square parenthesis - the way to do it was already explained earlier in this article, but in this piece, there is only one playing through of the tone material. Those involved in such activity wait for the others to finish before they resume "normal" activity. If a musician is not involved in such a playing event taking place, he/she just plays on. - The second staff, then, is used exclusively for notating such "alternative" material.

One more feature is connected to interaction: material within square parenthesis with arrows pointing both up and down, like in the example to the extreme right where the

letter "B" is stated. These arrows signify that one should seek as much contact as possible with other players. - By contrast, if there is a box around the musical incident, as is the case with the 15 seconds one to the left with an "A", then it should be played in a markedly individualistic way, not listening to the others.

It remains just to be explained that "A" means that sounds other than the instruments' normal one must be played, "B" that any kind of sounds can be used, however not from the musicians' main instrument. A tone within a square parenthesis, like the d to the right, is to be used as a central tone along with any other material.

The piece has a peculiar fusion between the static, long tones and different kinds of activity, both with and without interaction. It was conceived of as a musical portrait of a son of the composer at an infant stage. The mixture of intense contact and being within one's own universe is characteristic for this stage of life. However, there may be still other associations arising in those who play it or listen to it. - The piece was published with Danish text at [edition-s](#), and a recording with the Group for Intuitive Music was released on cassette tape "Group for Intuitive Music", 1980.

MIRROR LABYRINTH (1997). The illustration shows just a part of the "playing field" which comprises a total of 12 elements. The piece is for 4 musicians, playing in two pairs, group A and B. Group B starts reading in upper left corner where "Start B" is indicated. Group A starts at the opposite side - with the paper turned upside down. Thus, melodic movements of the same elements, played by the different groups, will be inverted. Even though musicians are in two pairs, they proceed quite individually ad libitum through interpreting the elements, each in their own time.

The special interaction aspect lies in the limitations given as to where one can go after having played an element. The score states "plus" and "minus" directions - for instance, to the right of the element in upper left corner it says "B+", and left below it it says "B-". "Plus" directions must be chosen in case both of the other musicians are playing. "Minus" in case at least one of the others is making a pause. Thus, players have to closely observe each other when they move from an element to another.

This work is available at [edition-s](#) with Danish and English text. It was released on IRCD 003, and you may find additional notes [here](#).

SUMMARY

Lekfeldt's ways of notating range from free graphics to traditional metric notation, and several kinds of notation appear often integrated. Overall forms often rely on fixed sequences, but there are exceptions. The use of given pitches occur frequently, with or without a fixed sequence. The interactional aspect has been given attention to, both on the level of certain details and in one case on the level of overall form.

STOCKHAUSENS MUSIK - UTOPIEN OG TEOLOGIEN

af Jørgen Lekfeldt

Først trykt i Præsteforeningens blad, 1987/26

Med forbehold for fejl i indscanningen.

Siden 1963 er der udkommet foreløbig fire samlinger af den vesttyske komponist Karlheinz Stockhausens artikler om hans egen og andres musik.⁽¹⁾ Slår man op i bind 3, finder man på de sidste sider en række korte stykker, som synes at dreje sig om noget helt andet. De tre sidste har titlen *Drei Gebete* ; den første af disse lyder i oversættelse således:

»Fader vor du som er ALT helliget vorde dit navn.

Til os komme dit lys.

Ske din vilje i hele stjernehimmelen

og således også på jorden.

Giv os også i dag vor oplysning.

Forlad os vor indesluttetheds skyld som også vi tilgiver alle skyldige.

Og lad os ikke forblive i splittelse men befri os for al egoisme.

Amen.« (1968).⁽²⁾

Det er måske ikke lige dét, man venter fra en af repræsentanterne for, hvad Nils Holger Petersen i artiklen »Rock, romantik og gudstjeneste« kalder »velsagtens den mest tilspidsede form for musikalsk erfaring af splittelse og gudløshed i det 20. århundredes musik, den musikalske modernisme, som Arnold Schönberg og hans elever og siden bl. a. Pierre Boulez og Karlheinz Stockhausen har været de mest anerkendte eksponenter for«⁽³⁾

- medmindre man da tolker Stockhausens fadervor som en reaktion *mod* noget, som hans egen musik står for eller illustrerer. Det er en tolkning, som denne artikel vil søge at tage stilling til.

Nils Holger Petersens linjer i en ellers udmærket og grundig artikel er typiske: blandt både musikfolk og teologer, i det mindste hertilands, er der vist bred enighed om, at de dele af det 20. århundredes musik, som opleves som mest modernistiske og fremmede, afspejler et fremmedgjort forhold til religion. Og som kirkemusik synes denne musik, især værker fra 50'erne og 60'erne, da

nærmest uanvendelig. Ikke sandt: musik uden melodi og harmoni, en atomisering af det musikalske sprog, som afspejler fremmedgjorthed og håbløshed, en neurotisk og teknokratisk jagt efter »Nie erhorte Klange« - hvad kan dét have med teologi eller kirke at gøre?

2.

Stockhausens fadervor får her i første omgang lov til at stå som et postulerende svar på spørgsmålet. Dog ikke helt alene, men uddybet af de sidste linjer af den stockhausenske version af den apostolske trosbekendelse, som lyder saledes:

»Jeg tror på ALTETS hellige forening

sjælenes fællesskab

syndens tilintetgørelse

og på kroppens opstandelse

i udødelighed på denne jord.« (1968).(4)

Ligesom forbillederne indeholder disse to digte en eskatologisk forestilling. De munder ud i utopi: en forestilling om det fremtidige, som tilsyneladende har opgivet kontakten med det reelt opnåelige. Samtidig synes forbindelsen med kirken her at være opgivet, ikke på grund af »gudløshed«, men på grund af en åbenbar mistillid til de oprindelige teksters forankring i en konkret historisk person, bestemte begivenheder og et afgrænset fællesskab. Teksterne er gjort almenreligiøse. »ALT« er her et nøglebegreb.

Stockhausen har åbenbart opgivet forbindelsen med kirken. Men så afgjort ikke med teologien!

Hvad har nu dét med hans musik at gøre? For at kunne levere et nogenlunde nuanceret svar på dette spørgsmål er jeg nødt til at prøve at gå en omvej; mit udgangspunkt er her en forestilling om det frugtbare i at sammenligne Stockhausens teologi med andre nutidige vesteuropæiske eskatologiske opfattelser (man kunne naturligvis også prøve at gå andre veje: det kan f.eks. være relevant at sammenligne Stockhausens opfattelser med nyere hinduistiske strømninger, specielt Sri Aurobindo; dette vil ikke blive forsøgt her).

3.

Stockhausens fadervor og trosbekendelse er fra juni 1968. Og netop i slutningen af 60'erne gør en ny interesse for det eskatologiske sig gældende.

Grundtonen anslås i 1964 af Jürgen Moltmann med hans *Theologie der Hoffnung*. Det er netop en ny opfattelse af håbet, et grundelement i eskatologien, som her gør sig gældende; som Jens Glebe-Møller formulerer det:

»Begreberne »håb« og »utopi« hører (...) nøje sammen: som mennesker til alle tider har håbet, således har de altid udkastet utopier om ændringer af det givne, den bestående tingenes tilstand. Dermed er også sagt, at håbet principielt er kritisk; det kritiserer den tilstand, som det håber sig udover.«(5)

I Ernst Blochs *Das Prinzip Hoffnung*, som inspirerede Moltmann til at skrive *Theologie der Hoffnung*, knyttes talen*om utopien/håbet sammen med religion på denne måde:

» *Religion som arv* (meta-religion) (...) bliver til den sidste utopiske funktions samvittighed in toto: dette er den menneskelige overskridelse af egne grænser, *det er transcendensen i forbund med den dialektisk transcenderende tendens, som ligger i den historie, mennesker har skabt, det er transcendensen uden nogen himmelsk transcendens, men med dennes betydning: som en hypotaseret foregribelse af det, der er forude*. Det er dette endnu ubekendte fremtidige i menneskene, ikke det, som allerede er nuværende, for hånden, som i det væsentlige mentes med de vekslende himmels-virkelighedsbilleder.

(...)

Det på én gang fortrolige og helt anderledes, som er det religiøse lags tegn, fra dyreguder til en magtgud, til en frelsergud, bliver først forståeligt som en sådan *tydnings-projektion af homo absconditus og dets verden*.«(7)

Guds verden er altså hos Bloch det skjulte, »uafdækkede« menneskes og den skjulte verdens *fremtid*. Guds og homo absconditus' verden er kongruente. I sin »Gesprach mit Ernst Bloch«⁸ spørger Moltmann efter den *kristne* eskatologis resistens overfor Blochs »meta-religion«. Han finder hos Bloch et »hulrums-begreb«, »det dyb i verden og mennesker, som endnu er åbent, ikke er lykkedes, ind i hvilket alle håbets billeder griber«;⁹ »det, som iler forud, igen og igen uhåndgribeligt og bortglidende, (...) det åbne, som lokker og frister.«(10) Men, spørger Moltmann, hvad kan dette »hulrum« tænkes at indeholde?

Svaret må blive, at det indeholder *helhed*, enhed mellem mennesker og mellem menneske og natur. Man kan således tale om et »identitetens hjemland«, hvor modsætningerne i det enkelte menneske, i det menneskelige samfund og i sammenhængen mellem menneske og natur er overvundet. Moltmann gør nu opmærksom på, at et sådant »identitetens hjemland« jo egentlig først kan siges at være til stede dér, hvor ikke-identiteten, dvs. døden, er overvundet. Og

mere endnu: der må være tale om en

»dialektisk identitet af centrifugale og centripetale kræfter, af drift og behov, af ytring og tilegnelse, af aktivitet og modtagelighed, af indånding og udånding.«(11)

Men er *ikke-identiteten* egentlig for alvor medtaget her? Det viser sig, at Bloch taler om en »eksistenskerne«, som ikke er underlagt forgængeligheden. Denne eksistenskerne har endnu *ikke* begivet sig ind i tilblivelsesprocessen; den er uforgængelig, forholder sig »eksterritorialt til forgængeligheden«.(12) *Døden* finder vi i det moment, hvor det værende endnu ikke er »kommet til sig selv«: »Eksistensens kerne bliver ikke ramt af døden.«(13) Følgelig er der her tale om, at det transcendentale subjekt »overhaler sig selv uendeligt i håbet«,14 - og følgelig, hævder Moltmann, er der tale om det samme, når Bloch taler om »eksistenskernens exterritorialitet«, som det, der ligger i en benægtelse af tilintetgørelsen. Den blochske eksistenskerne projicerer sig selv ind i det, som endnu ikke er; Moltmann overtager et billede fra Bloch og taler om, at livets virkelighed bliver overladt som »skaller« til døden, mens eksistensens kerne netop redder sig ind i det, som endnu ikke er. Med andre ord: der er tale om en »non omnis confundar«-utopi, som overlader *noget*, men ikke *alt* til tilintetgørelsen.

Nu hævder Moltmann imidlertid, at den *kristne* eskatologi adskiller sig fra en sådan betragtning derved, at den

»ikke taler om et »identitetens hjemland« i dialektisk formidling, men om et »forsoningens hjemland« i en ny skabelse ud af intetheden.«(16)

For Moltman er der intet eksistenspunkt, som forholder sig exterritorialt til døden. Håbet på en identitet, som overskrider modsætningen mellem død og liv, håbet om »skabelse ud af intetheden«, må overlades til noget

»hinsides død og liv i Guds forjættelses gerning, i hvilken mennesket kan forlade sig på Guds trofasthed.«(16)

Det, håbet må overlades til, kan - ikke uventet - nøjere bestemmes som Jesu død og opstandelse. For her er tale om noget, som Moltmann savner hos Bloch: *kærligheden*, som på én gang er en kærlighed til livet og et beredskab til at dø. Det sidstnævnte er den afgørende forskel; Moltmann har en underforstået hentydning til Matt. 16, 24-25/Mark. 8, 34-35/Luk. 9, 23-24. Den fremtid, som finder udtryk i Jesu opstandelse, bliver kun for alvor antaget i og med den kærlighed, som giver sig selv hen i døden og *samtidig* i tro på Gud. *Gud giver*

kærligheden den fremtid, den har brug for.

Når Moltman stiller det kristne overfor det blochske håb, bliver der derfor tale om dialektik kontra dualisme. I det kristne håb differentieres død og liv i et »omslagets punkt«, nemlig opstandelsens; hos Bloch differentieres de ved eksistenskernen, forholdet mellem »kerne« og »skal« er dualistisk.

4.

I *Theologie der Hoffnung* hentyder Moltmann til Blochs omtale af musik som »det sprog, som i egentlig forstand passer til håbet.«(17) Og når jeg i det foregående har behandlet Moltmanns diskussion af Blochs håbsforestillinger, skyldes det, at der her kastes et interessant lys over Blochs omtale af netop musik i *Das Prinzip Hoffnung* - og indirekte over denne artikels emne.

I *Musik og materialisme* (18) fremdrager Poul Nielsen som essentielt for Blochs kunstbetragtning et afsnit fra *Das Prinzip Hoffnung*, nemlig en ikke specifikt musik-, men mere alment æstetisk overvejelse: hos Bloch er

»det »schöne Schein (.. .) en genspejling af en i den eksisterende realitets splittelse latent, men real *mulighed* for real skønhed, »ikke-splittelse«, harmoni.«(19)

Den hegelske »idé« er her erstattet med »utopi«. Skønheden i det skønne skin er stedfortrædende for den reale mulighed. *Skønheden* er det, som fremstiller det endnu ikke realiserede. Harmonien ytrer sig i tonens »Endnu - intetsteds - medium«.

Det synes at være ganske det samme, Dorothee Sölle taler om, når hun i *To work and to love* fra 1984 fremhæver

»Et af menneskehedens ældste håb, (...), ønsket om at forene de rationale og ir-rationale lag i vor tilværelse.«(20)

Og videre taler hun om den virkning, et musikværk kan gøre:

»(...) vi bliver opmærksomme på kunstens forenende funktion og integrerende kraft. Vi tiltrækkes af kunstens løfte, nemlig at frigøre »den ordløse, a-logiske væren, som lever inden i hver af os.«(21)

Denne bemærkning går på Mozarts *Tryllefløjten*. Og hermed har Sölle udtrykt sig så kortfattet, som hun sædvanligvis gør, når talen falder, ikke blot på musik, men på kunst i videste forstand. Det er hun bestemt ikke ene om. Kunsten forener og frigør - det er i hvert fald dens opgave, hævder vi.

Og er det ikke netop dette, som Bloch fremhæver, når talen falder på musik? Der synes at være tale om menneskelige udtryksmidler, som lader noget helt, ikke-splittet træde frem: det er *harmoni*, som her holdes frem, *ikke blot som betegnelse for det, som endnu ikke er, men også for udtrykket herfor*.

Her fremfører nu Poul Nielsen en påstand, som i det aktuelle tilfælde hentyder til gængs Beethoven-opfattelse, men som også kan tages i betragtning i denne sammenhæng:

»(...) hvis man uden videre suger Beethovens optimisme til sig, gør man hans musik til facade, og han bliver en uhyrlig fetich - en vare, en forbrugsgenstand.«(22)

I stedet må man forstå, at der i Beethovens musik er tale om

»en ideologi, der afkræfter sig selv, men dog insisterer på rigtigheden og nødvendigheden af sin illusion, eller det ønske, der var illusionens årsag.«(23)

Det, som Poul Nielsen her savner, er erkendelsen af den ideologi i musikken, som benægter at være noget »givet« (udtryk for en tilgrundliggende harmoni), og som samtidig insisterer på *ønsket*, som er årsag til den kunstneriske illusions fremkomst - eller, som det udtrykkes i *Musik og materialisme*:

»mangelen på »*Einschichtigkeit*« i verden, splittelsen *qua* reelt faktum, må indoptages i det kunstneriske billede, uden at billedets billede af ikke-splittelse mistes.«(24)

Denne kritik har en interessant parallel: i den kritik, som Gustavo Gutiérrez fremfører mod Moltmann i sin *Theologie der Befreiung*, idet han citerer Rubem Alves:

»Idet forjættelsen og ikke /menneskets konkrete historiske erfaring' tages i betragtning, bliver nutiden negeret. (...) Gud gøres dermed til noget i retning af *primus movens* i aristotelesk betydning, som »skubber historien ind i fremtiden, men ikke engagerer sig i den«.«(25)

Man kan spørge, om ikke en sådan kritik af fremhævelsen af forjættelser og negligeringen af konkrete historiske erfaringer med fuld ret kunne anvendes mod såvel Blochs som Sölles betragtninger af musik. De synes her at havne i noget, som minder om Moltmanns fastholden ved den a-historiske Gud (hvilket Sölle ellers energisk prøver at undgå!), noget, som viser sig »hinsides død og liv i Guds forjættelses gerning«. Det kunne se ud, som om musikken som fremhævet af Poul Nielsen i kraft af sit non-verbale begrebsløse sprog ligefrem suger historieløse, ontologiske betragtninger af tilgrundliggende harmoni og

primus movens til sig - for så at lade dem sidde klæbet fast til det enkelte musikværk, således at dets historiske karakter negligeres, og dets sprog gøres til eksponent for en almen lovmæssighed. Karakteristisk nok kan man her støde på skabelsesteologisk farvede betragtninger af bevidstheden om et »metafysisk bagland«²⁶ - en tanke, som ikke ligger langt fra Moltmanns tale om noget »hinsides død og liv« og Sölles a-historiske betragtninger af »kunstens løfte«. (Sölles *To work and to love* har da også slet og ret undertitlen »A theology of creation«!):

5.

De ovenfor anførte betragtninger af Poul Nielsen har deres rod i dennes mangeårige, dybtgående beskæftigelse med Theodor W. Adornos musikfilosofi. Og Adornos insistensen på erkendelsen af fundamental splittelse synes at passe som fod i hose til den opfattelse af musikalsk modernisme, som jeg trak frem i begyndelsen med Nils Holger Petersen-citatet. Er det da ikke slet og ret sådan, at Adorno, Poul Nielsen, Schönberg, Boulez, Stockhausen og andre har insisteret på et musikalsk udtryk for splittelse, som fører til musikalske oplevelser af absurditet og håbløshed - hvorimod folk som Bloch og Sölle har fat i begreber som *skønhed*, *forenende funktion*, *integrerende kraft*, *frigørelse*? Det synes at være tilfældet, når det af Sölle hævdes, at det er det *hele*, det ikke-splittede, som træder frem - hvorimod Poul Nielsen kræver splittelsen indoptaget i det kunstneriske billede.

Var det ikke netop en bøn om »forenende funktion« og »integrerende kraft«, som mødte os i Stockhausens fadervor og trosbekendelse? Hvordan passer denne bøn til f. eks. det, som i daglig tale ofte kaldes »punktmusik«, en opløsning af melodi og harmoni i en musikalsk »masse«, bestående af punkter? Det kunne unægtelig være fristende at se bøn og musik som komplementære størrelser!

Men Stockhausens programnote til orkesterværket *Punkte* fra 1952, revideret 1962, postulerer et noget andet forhold:

»Jeg ser et orkester, i hvilket hver musiker spiller hver eneste - tilsyneladende nok så ubetydelig - tone med omhu og kærlighed og med bevidsthed om, at hver nok så lille del er vigtig og god for et levende hele.

Jeg ser en dirigent, som har gennem-trængt de atomistiske strukturer så stærkt med bevidsthed, at han lader de højere gestaltdannelser vokse sammen til en stor organisme, i livuken de enkelte elementer ikke længere ødelægges, men forstærker hinanden. En dirigent, som erkender de musikalske svingningers skjulte identitet med alt mikro- og makrokosmisk liv.

Jeg ser et auditorium med mennesker, som er blevet tilstrækkeligt følsomme til at være sig sammenhængen mellem eksistensen af hvert enkelt punkt i musikken og deres egen eksistens helt bevidst: mellem den mindste del af den enkelte person og den enkelte person i kosmos.«(27)

Hvis man sammenligner dette citat med Blochs behandling af skønheden som værende stedfortrædende for den reale mulighed, fremgår der umiddelbart en lighed mellem Blochs og Stockhausens æstetiske overvejelser. Stockhausens vision (»jeg ser«), som er søgt udtrykt i det pågældende musikværk, fremtræder som en utopi. Musikkens idé er en utopi, som overskrider den kompositionstekniske utopi. Or-kestermusikerne spiller ikke »bare« hver enkelt tone med omhu og kærlighed, men *med bevidstheden om hver enkelt selv nok så lille dels betydning*. Dirigenten lader de musikalske formdele, gestalterne, blive til en helhed, *hvor de enkelte elementer forstærker hinanden*. Lytterne hører ikke bare de enkelte punkter i musikværket som ud-gørende et kunstnerisk hele - dvs.: opfatter den musikalske syntaks på adækvat vis - men overskrider i stedet en grænse mellem det billede, som musikken danner og den ikke erkendte, men mulige, opfattelse af denne realitet, som dette billede siges at lægge op til: lytterne *identificerer sig med det enkelte punkt, det enkelte grundelement i musikken og drager en parallel mellem dette punkts funktion i den musikalske helhed (hvor hver eneste del er »vigtig og god«) og deres egen funktion i omverdenen*. Med andre ord: Stockhausens artikel drejer sig ikke blot om en postuleret ligeberettigelse af og sammenhæng mellem de musikalske elementer i musikværket, om den musikalsk ideale opførelses- og opfat-telsessituation; der er samtidig tale om et »håbets sprog«, en vision af menneskelige relationer.

Og her kommer så yderligere noget bemærkelsesværdigt til: dette er en programnote, beregnet til at blive læst af publikum og musikere i forbindelse med en real opførelse! Der er ikke tale om et kunstnerisk principprogram, mere eller mindre fjernt fra den musikalske realitet. Spilles og opfattes musikken som anført i noten, er opførelsen og opfattelsen set fra komponistens side adækvat. Nuvel, opførelsen kan mislykkes, musikerne sabotere musikværket eller være uinteresserede (det samme gælder dirigenten), og publikum kan være uinteresserede, desorienterede eller afvisende (det samme gælder kritikerne). Men skulle dette ske, er komponistens intentioner dog alligevel intakte - i den vision, som fremgår af noten. »Non omnis confundar«-tanken er her på spil: ikke alt opsuges i fiaskoen!

Igen: er dette ikke bare en fremmedgjort kunstners absurde postulat? Er Stockhausen her ikke bare en prædikant, som er havnet i en måske ikke ganske

ukendt situation: et uforståeligt budskab uden hørbart hovede og hale prædikes for et undrende, desorienteret publikum?

Nuvel: man kan naturligvis altid hævde, at musik, som består af punktstrukturer i stedet for genkendelige melodier på et harmonisk fundament, pr. definition er uforståelig, absurd, håbløs, basta! Retten til at danne sig en sådan mening og beholde den skal naturligvis ikke anfægtes. Det skal derimod retten til at påstå, at den er i overensstemmelse med komponistens intentioner, og at den er den eneste mulige. Denne musik kan ganske afgjort opfattes på en måde, som i sin tendens er i overensstemmelse med programnoten.

Her viser sig en forskel mellem Bloch og Stockhausen. For dette gøres bemærkelsesværdigt nok ikke ved en fastholden ved *skønheden* som fremstilleren af det endnu ikke realiserede og *skønheds* forestillingen som den reale muligheds stedfortræder. Lykkes en opførelse, er det faktorer, som er betinget af mulighederne for *differentiering* og *sammenhæng*, som ytrer sig i tonernes »endnu-intetsteds-medium«, ikke en fremhævet skønhed og harmoni. Her er altså det musikalske håbs-udtryk søgt frigjort fra den begrebsløshed, som »næsten suger ontologi, metafysik, »overhistoriskhed« til sig,«(28) og som ytrer sig i termer som »skønhed«, »harmonik«, »eviggyldige love«.

6.

En på dette sted nødvendig parentes om Stockhausens baggrund: han er født d. 22. august 1928 nær Köln. Moderen led af depressioner og blev sammen med mangfoldige andre sindslidende i Tyskland dræbt efter ordre fra regeringen; det skete i 1942. Faderen, som var lærer, blev sendt til fronten og meldt savnet i 1944. Stockhausen gik på kostskole fra 1941 og blev portør på et lazaret i 1944. Hans erindringer herfra en nærmest ubeskrivelig læsning. Efter krigen ernærede han sig som landarbejder og senere som pianist i forskellige sammenhænge; i 1947 tog han studentereksamen for dernæst at studere musik på Kolns musikkonservatorium samt musikvidenskab, filosofi og tysk på universitetet. I 1950 begyndte han desuden at modtage undervisning i komposition (bl. a. hos den schweiziske komponist Frank Martin, som underviste på konservatoriet). Han begyndte så at komponere og kom i 1951 i kontakt med musikinstituttet i Darmstadt, som siden 1946 årligt har afholdt internationale kurser i ny musik; her har han siden undervist adskillige gange. I 1963 blev han kunstnerisk leder af studiet for elektronisk musik ved Vesttysklands Radio i Köln; i 1971 blev han udnævnt til professor i komposition ved Kolns musikkonservatorium. Han har komponeret et halvt hundrede værker for besætninger fra soloinstrument til stort orkester og kor, har i mange år virket som dirigent (hovedsagelig af egne værker) og er hvert år på flere turneer verden over. Siden begyndelsen af 50'erne er hans navn efterhånden blevet indarbejdet i den almindelige bevidsthed på samme måde som navnet Schönberg i århundredets første halvdel: som eksponent for »moderne musik«.

Størstedelen af de artikler, han har skrevet om sin egen og andres musik, er som nævnt udgivet i foreløbig fire bind.

7.

Med begyndelsen af denne korte biografi som baggrund er det vist ikke svært at forstå Stockhausens uvilje mod harmonisering, marchrytmik og dominerende gentagelser i musikken. Der er klart nok tale om en afstandtagen fra et politisk system og en tradition, som i sin uddannelses- og kulturpolitik har foretrukket bestemte musikalske virkemidler. Ja, tilsyneladende overføres dette til en afstandtagen fra tradition?« i videre forstand:

»For det nutidige musikalske sprog er dette meget typisk: ingen melodi med akkompagnement, ingen over- og understemme, intet tema og ingen overledning, ingen komplicerede og mere enkle harmoniske forbindelser som spænding og opløsning, ingen synkoperede rytmer, som opløses i regelmæssige.«(29)

Det er det *hierarkiske* musikalske sprog, som her afvises; begreber som grundtone, tema o. 1. - som jo forudsætter elementer, som ikke er grundliggende! - søges undgået i både teori og praksis:

»Alt det komponerede skal så vidt muligt deltage lige stærkt i formprocessen, og intet skal dominere, som f. eks. melodien, som vi synger, rytmen, som vi kan slå efter«(30) -

her synes at være tale om én stor vægning.

Og dog. Det er naturligvis provokerende, at den sangbare melodik og den kropslige rytmik her tilsyneladende forsværges; men med lige så stor vægt falder citatets første sætning, som insisterer på, at *alt det komponerede skal deltage lige stærkt*. I dette korte citat står deltagelse og dominans i et dialektisk forhold. Såfremt alt i sammenhængen skal deltage lige stærkt, rammer kritikken det, vi anser for selvfølgeligt: at melodien »skal være til at synge« og rytmen »skal være til at slå takt efter«. Der er en splittelse i det »billede«, musikken udgør: splittelsen mellem det, musiklytteren kan opfatte og efterligne og det, musikken »siger«. Men *splittelsen er i billedet i kraft af vor opfattelse af det*; billedet er ikke kum ment som et billede »på« eller »af« splittelse. Og derfor kan musikken heller ikke siges at være ment som et udsagn om absurditet og håbløshed. Tværtimod:

»Alt bliver til *hovedsag*, intet formled skal herske over et andet.
(...)

Man hører aldrig det samme. Dog fornemmer man tydeligt, at man ikke falder ud af en uforvekslelig og yderst en-hedsbetonet

sammenføjning. En skjult kraft, som holder helheden sammen, beslægtede proportioner: en struktur. Ikke samme gestalter i vekslende lys. Snarere: forskellige gestalter i det samme lys, som gennemtrænger alt.«(31)

Struktur er netop et nøgleord i Stockhausens - og mange andre nutidige komponisters - musikalske konception. Og det skulle fremgå af citatet, at ordet ikke står for en intellektualiseret, opdelende, analytisk musikopfattelse. Snarest tværtimod: man fornemmer en sammenhæng mellem forskellige ligeberettigede gestalter i stedet for at have opmærksomheden fikseret på bestemte gestalter og deres udvikling i et hierarkisk system. Ser vi dette som en reaktion imod ikke blot nazismens, men i det hele taget en i den europæiske kultur ganske udbredt menneske- og helhedsopfattelse, skulle det vist være ret klart, at musikken spiller en dobbelt rolle: som en vision og som en kritik af, at visionen ikke er en realitet. Sagt ganske jævnt: at lytte til »punktmusik« er som at betragte lysene fra en by i på afstand, så de på trods af forskellige \ lysstyrker, nuancer, delmønstre etc. danner ; et sammenhængende hele. Her er jo heller intet hierarki, som får os til at skelne mellem »tema« og »akkompagnement«, mellem ; det, der mere eller mindre »til nød« kan : undværes og det, der ikke kan! På nøjagtigt samme måde opfatter Stockhausen den musikalske struktur i sine værker.

Provokerende kan man så gå et skridt videre: svarer *tematisk* musik med sine hierarkier (tema/akkompagnement etc.) egentlig ikke ganske godt til en analytisk, opdelende bevidsthed? Og har denne musik ikke netop udviklet sig i takt med denne bevidstheds udvikling i Vesteuropa/Nordamerika? Er selv den uskyldigste dur/mol- tonale melodi egentlig ikke et lille billede af den mentalitet, som den akkompagnerer:

Fare, fare krigsmand, døden skal du lide! *Den, som kommer
allersidst, skal i den sorte gryde!*

Stockhausens værker er for en stor del et opgør med den mentalitet, som kan udkrystalliseres i et sådant billede.

8.

Nu vil det naturligvis være ganske urimeligt at påstå, at al musik med temaer og tonearter står som udtryk for en del-og-hersk-mentalitet. Men den kan under visse forudsætninger *betragtes* således. Musik er som et sprog i hvert fald i én forstand: vi vokser op i en kultur, som benytter visse lydkombinationer og kalder dem »musik«. Disse kombinationer »forstår« vi. De bruges til at give udtryk for de mest forskellige følelser og mange former for mentalitet. Og hvad man så i absolut forstand skal kræve af en større eller mindre lydmasse, for at den kan kaldes musik, er et spørgsmål helt for sig; her må jeg nøjes med at

pege på, at der sædvanligvis i vores kultur stilles visse krav om genkendelige melodiske gestalter, en vis rytmisk regelmæssighed osv. - det, som blev betragtet i det foregående afsnit. Hertil kommer, hvis det drejer sig om et længere musikværk, et krav til den musikalske jorm: man skal kunne fornemme et forløb, en »handling«. Ser vi på det sidste par århundreders koncertmusik, er den præget helt igennem af det, den danske komponist Pelle Gudmundsen-Holmgreen engang kaldte

»musik, der hovedsagelig er handlingspræget - hvad man så end kan forstå dermed. Måske musik, der ved hjælp af retoriske overtalelsesmidler forsøger at få os til at gå ind for en historie, der på grund af utallige vanskeligheder svinger op og ned og hid og did, og som til sidst - i værste fald - ender med triumf, eller af og til, hvilket anses for finere, med resignation. Altså musik, der har en tydelig retning. Hvilket i overført betydning kan opfattes som en opgave med en løsning.«(32)

Eller, som en gymnasieelev engang svarede på et spørgsmål om, hvad hun forstod ved »rigtig musik«: »Man skal kunne forestille sig noget, der sker, mens man hører den, og som ender godt!« Kort sagt: hvis der ikke lige er tale om dansemusik eller underholdningsmusik, som skal fungere som baggrund - så stiller vi ganske umiddelbart til musikken et krav om, at »stykket går op«. Om der så triumferes eller resigneres, er underordnet; vi stiller krav om »afrundet form«, »effektfuld finale«, »tematisk udvikling«, »erkendeligt tonalt forløb« etc. - og dette uanset om musikken er dur/moltonal eller en videreudvikling heraf, f. eks. Arnold Schönbergs tolvtonemusik, som også er tematisk. Det vil sige, at vi - bevidst eller ubevidst - tænker hierarkisk. Noget i musikken får lov til at spille hovedrollen (tematisk materiale, grundtoner); andet fungerer akkompagnerende eller kon-fliktskabende. Rollespillet, »handlingen«, giver musikken en retning.

Vil det nu sige, at Stockhausens musik i modsætning hertil er statisk, »udramatisk«, monoton eller konstant flimrende hid og did uden nogen udvikling? Så enkelt forholder det sig ikke. Går vi til 50'erne, hvorfra den artikel, som indeholder de tre foregående Stockhausen-citater er hentet, finder vi overvejende Stockhausen-værker, som har et dramatisk forløb. Endog i så høj grad, at der om værket *Gruppen für drei Orchester* fra 1957 skrives følgende i den netop citerede artikel:

»(...) den teatraliske musikgestus (går) mig ofte på nerverne. Og den har overlevet mange omvæltninger. Det må for eksempel indrømmes, at Stockhausens »Gruppen für drei Orchester« er et enormt gestikulerende værk. Naturligvis langt fra eentydigt, men i høj grad tyranniserende ved sin dynamik.«(33)

»Naturligvis langtfra eentydigt« - disse ord rammer noget væsentligt. Værket - som er for et stort symfoniorkester, opdelt i tre instrumentgrupper med hver sin dirigent, varighed ca. 25 minutter - er ganske rigt »gestikulerende«, svinger mellem kontraster i dynamik, rytmisk kompleksitet, tæthed (komponisten har selv kaldt det en syntese af solo-, kammer- og orkestermusik), tempoforhold og meget andet. Det kan, alt efter musikalske tilbøjeligheder og tilvænning, opleves som ekspressivt, legende i gigantisk målestok, visionært - og vel også »tyranniserende«, teatralisk i både positiv og negativ betydning: et kæmpemæssigt følelses- og udtryksregister vil bemægtige sig tilhørerens opmærksomhed. Men: Stockhausen har også her fastholdt sit anti-hierarkiske princip. Der er ingen temaer, men derimod enkelttilfælde af melodiske gestalter. Det dualistiske tema/akkompagnement-forhold er her afløst af en skala, som strækker sig fra den enkle, sangbare, enstemmige melodistump til et uigennemtrængeligt virvar af toner, en tæt struktur, hvor det ikke giver mening at tale om flerstemmighed, fordi ingen stemmer kan skelnes. Og på samme måde i værkets andre elementer: rytmikken strækker sig fra ganske enkle mønstre til mønstre af en sådan tæthed, at der simpelthen ingen rytme er, men derimod en statisk klingende lydmasse. Placeringen af lyden i rummet strækker sig fra spil i den enkelte instrumentgruppe over sam- og vekselspil mellem grupperne til spil fra alle tre grupper samtidig (de tre instrumentgrupper befinder sig henholdsvis til venstre, midtfor og til højre for tilhørerne). Alle mellempunkter mellem de nævnte - og adskillige andre - yderpunkter er repræsenteret. Og det er netop en pointe: ligesom alle tolv toner i en tolvtonerække kan bruges lige meget og ved forskellige manipulationer med rækkefølgen alle bringes i kontakt med hinanden - således kan alle mulige klanglige dimensioner (tæthedsgrader, retninger, styrkegrader etc.) og konstellationer (enkeltoner, melodier, mere eller mindre tætte tonegrupper) bringes i kontakt med hinanden i et stadig fluktuerende spil med *crescendi*, *diminuendi*, rolige passager, dramatiske højdepunkter etc. Alt er forbundet med alt, intet er overordnet, intet mindre væsentligt. Drama, konflikt forekommer i rigt mål; men efter det sidste tordnende højdepunkt synker musikken gradvis ned til et dæmpet niveau, afbrudt af nervøst forrevne episoder, som bliver roligere og roligere. Til sidst er der kun en dirrende strygerakkord, som pludselig stivner i et glat *non vibrato*. Og ud af dette vokser en enlig hornstemme, som med et melodisk spring opad afslutter værket: en afbrydelse, som lyder som en begyndelse, som noget, som er på nippet til at vokse frem. Og slår man efter i partituret, finder man på de tomme nodelinjer efter denne afslutning ordene DEO GRA-TIAS.

På to planer gør der sig altså her et spil gældende: på det »overfladiske« plan et *drama* uden hoved- og biroller, med en kontrastrig handling, som synes at stivne i resignation eller tragedie, men som munder ud i et spørgsmålstegn; på det »dybere« plan, i selve musikkens sammenhæng, en gennemført *leg*, hvor alle kommer til orde og alle forbindelser afprøves. Tilsammen giver dette et ganske godt kunstnerisk svar på Adornos/Poul Nielsens krav om, at splittelsen

som et faktum må indoptages i det kunstneriske billede, uden at dette billedes vision af ikke-splittelse mistes. Med andre ord et dialektisk billede af problemfyldt splittelse og håb om ligeberettigelse og forbindelse. Og dialektikken ligger både i »handlingen« og i forholdet mellem denne og selve det musikalske »sprog«.

Slutningen leverer så yderligere et supplement hertil. En afbrydelse af en melodisk gestalt, som synes at klinge videre ud i det tomme rum med en ligesom stivnende struktur som baggrund - altså en afbrydelse så langt som vel muligt fra f. eks. romantikkens yndede flotte slutakkorder, som jo netop understreger *finalen*, triumfen -er et yndet stockhausensk virkemiddel. Det kan kaldes en *anti-final* satsslutning. En sådan finder vi allerede i et af Stockhausens allerførste værker, i *Tre sange for altstemme og kammerorkester* fra 1950: her fortælles der i den sidste af sangene, hvis tekst er skrevet af komponisten, om en spillemand. Han sidder med sønderrevne hænder i regnvejret og spiller, mens folk haster forbi. »Alle mennesker har glemt ham, de køber en ny verden, og intet øre forstår i larmen, hvordan den gamle skriger sin smerte ud i gaderne for at få nogle skillinger«, fortæller teksten. Og den slutter:

»Ømt stryger hans hånd over træet som man kærtegner et
rødmosset barn. Og hans øre fornemmer - inden det bliver døvt -
det, som aldrig er spillet.«(34)

Når alt-solisten synger disse ord, er den musikalske baggrund stivnet, og hendes stemme glider opad, som rækkende ud i noget, som ikke kan høres. Musikken afbrydes, men slutter ikke. (Dette fænomen kendes også fra værker som Schönbergs *Erwartung*, værker af Charles Ives - og Pink Floyd's *The Wall*). Det er ganske det samme, som sker i *Gruppen für drei Orchester*. Sætningen DEO GRATIAS er således kædet sammen med et værk, hvis slutning egentlig er blochsk: noget har unddraget sig afslutningen, iler forud. Noget (et kompositorisk princip, en musikalsk tænkemåde) har konstitueret musikken; og som en logisk konsekvens af dette »noget« slutter musikken med at nægte at slutte. Den afbrydes; og den løse musikalske ende peger ud mod noget, der skal komme. Men som ikke kommer her og nu; det er i *fremtiden*. En fremtid for et menneske, som alle andre har glemt i efterkrigstidens almindelige økonomiske opsving, for den, som er ved at gå til grunde (*Tre sange*); en fremtid for en samværsform, som indebærer maksimal ligeberettigelse og indbyrdes kontakt og accept, men som er henvist til at virke i et forløb, som indebærer konflikt (*Gruppen*). De to værker er to sider af samme sag: to fragmenter, som peger henimod det, som er i fremtiden. Som Guds verden hos Bloch er den uafdækkede fremtid, og transcendensen derfor betragtes som en foregribelse af det, der er forude - således må Stockhausen i en vis forstand lade disse og andre værker være uafsluttede. De peger ikke på et metafysisk bag-Jand, men på en fremtidig sammenhæng, et identitetens hjemland for sangens person og *Gruppens* musikalske materiale - to ting, som findes

forudgrebet i værkerne, men som må afbrydes, stå som spørgsmålstegn, pege videre frem. At ordene DEO GRATIAS står på de tomme nodelinjer efter Gruppens sidste tone, hverken over eller under dem, kan tolkes i samme retning som Blochs udsagn om religionen: den utopiske funktions samvittighed. Udsagnet bliver værkets stumme afslutning, ikke en from kliché.

9.

Det er ikke tilfældigt, at det blev *Punkte*, hvis visionært-optimistiske programnote er citeret i det foregående, som måtte forblive ufuldendt i ti år, fra 1952 til 1962. Værket er et oplæg til differentiering og sammenhæng - men samtidig et oplæg, som totalt savner »krykker« for lytterens bevidsthed. Her mangler ikke bare tematik, tonalitet, traditionel rytmik etc., men værket er tillige rensat for ethvert »handlingsforløb« å la *Gruppens*. Skal man sammenligne det med noget visuelt, må det - udover det tid-ligere nævnte billede af en storbys lys -blive et maleri af f. eks. Jackson Pollock. Det har krævet lange og svære overvejelser at realisere et sådant musikværk i dette format, vel vidende, at publikum næppe ville være indstillet på den mediterende/ medielevende/kreative manér, stykket lægger op til - kreativ bl. a. i den forstand, at lytteren roligt kan koncentrere sig i nogle passager og undlade det (evt. forlade koncertlokalet) i andre. Samtlige momenter i stykket er jo ligeberettigede, og der er ikke tale om udvikling henimod noget, som skal »sejre« i bevidstheden; alt er lige væsentligt! Den kreative frihed, stykket lægger op til, og som i mange senere værker bliver forlænget ud i opfordringer til musikalsk improvisation (alle kan skabe deres egen musik, alt kan bruges i musikken), er tit blevet misforstået: friheden forstås som splittelse som princip eller kompositorisk afmagt, det anti-hierarkiske musikalske billede som abstrakt fremmedgørelse. At det modsatte er hensigten, skulle fremgå af det foregående. Grundsynspunktet er holistisk.

Stockhausens musik bevæger sig mellem disse to yderpunkter: det dramatiske og det meditative. Det førstnævnte har opnået størst popularitet. Man kan så tolke dette som manglende evne eller mod hos publikum til at begive sig ud på det meditative trip, den utilslørede vision - eller man kan se det som en holdning, som ligner Poul Nielsens: man fastholder - bevidst eller ubevidst - en ideologi, som afkræfter sig selv, men som ikke desto mindre insisterer på nødvendigheden af sin illusion. Og en ting mere: at *Gruppen* giver et mere umiddelbart tidsbillede end *Punkte* skulle vist' være indlysende.

10.

Stockhausen tilhører samme sprogområde og periode som Bloch, Adorno, Moltmann og Sölle, og det er ikke svært at finde ligheder - og selvfølgelig også forskelle. Stockhausen er ikke marxist som Bloch og ikke teolog som Moltmann og Sölle; hans religiøse betragtninger har fået et stadig mere universalistisk

præg, kraftigt accentueret i det »magiske« år 1968 og videre frem, hvor han specielt er inspireret af indisk filosofi. Det er den periode, man plejer at henvise til, når man skal påvise religiøse tendenser hos Stockhausen, og det er da også her, hans produktion af religiøst betonedede *tekster* får et betydeligt opsving. Men at specifikt kristent-religiøse betragtninger findes i hans musik, også før 60'ernes slutning, er uomtvisteligt - ligeledes at de lader sig sammenligne med både Bloch, Moltmann og Sölle.

To afsluttende eksempler på Stockhausens bevægelser i det mere Moltmann-Sölle-agtige spændingsfelt:

I værket *Gesang der Jünglinge* fra 1956 for elektroniske klange og drengestemme benyttes en apokryf sang, som tillægges de tre mænd i den gloende ovn i Daniels bog, velkendt af Stockhausen, som på dette tidspunkt endnu var katolik. De forskellige klange og stemmen smelter nu sammen, nogle steder har den ene part overvægt, andre steder den anden, mange steder er det umuligt at høre, hvad der er hvad - og de klassiske Stockhausen-ideer om kontakt og ligeberettigelse realiseres herved musikalsk - men tillige:

»På bestemte steder i kompositionen bliver de sungne klange til forståelige ord, på andre tidspunkter forbliver de rene klangværdier; mellem ekstremerne er der forskellige grader af forståelighed. (...) Når som helst talen for et øjeblik dukker frem af musikkens klangsymboler, priser den altså Gud.«/(35)

I dette værk, som utvivlsomt bl. a. er inspireret af komponistens egne oplevelser under krigen - hvor billedet af mændene i den gloende ovn ikke blot var fiktion - springer sproget frem som repræsentant for tanken om Gud. Sproget hengiver sig selv i sammensmeltningen i og overgangen til den rene klang, samtidig med, at det priser Gud som noget, der *er*, hver gang det kommer til fuldt udtryk. *Gesang der Jünglinge* peger ikke blot ud i en fremtid, men henviser også til en nutidig kontinuerlig overgang mellem hengivelse og tro. Retningen er lige så meget »op« som frem. Og faktisk har dette værk en decideret *afslutning*, en nydelig melodisk sløjfe! Ligheden med Moltmanns betragtning af håbet er her åbenbar. I *Telemusik* fra 1966 benyttes ligeledes både elektroniske klange og stemmer samt optagelser af brudstykker af instrumentalmusik. Herom siger komponisten:

»De vil høre dem i TELEMUSIK - det er jeg vis på: disse mystiske besøgende fra det japanske kejserhof, gagaku-spil-lerne; fra den lykkelige ø Bali, fra det sydlige Sahara, fra en spansk landsbyfest, fra Ungarn, fra Amazon-områdets shipibos, fra omizutori-ceremonien i Nara, som jeg deltog i tre dage og nætter, fra det fantastisk-virtuose Kina, fra kohyasantemplet, fra befolkningen i Vietnams højland, om hvem jeg hver morgen måtte hente grusomme og forvrængede

nyheder i en amerikansk-japansk avis, og igen fra Vietnam og endnu mere fortryllende fra Vietnam (hvilket vidunderligt folk!) - (jeg landede i Saigon og så røgskyerne stige op umiddelbart ved siden af flyvepladsen og militæret og bombemaskinerne og de forskrækkede øjne) (...) De ville alle deltage i Telemusik, mange gange samtidig, de gennemtrængte hinanden. Jeg havde hænderne fulde med at holde en ny og ukendt klangverden åben for disse gæster: de skulle føle sig »hjemme«, ikke integreret gennem en administrerende handling, men virkelig forbundet i et åndens frie møde.«(36)

Dette værk peger *fremad*, mod den ligeberettigelse og sameksistens, også for bombeofrene, som her kommer til udtryk. Men også mod en vidtstrakt anvendelse af musikalske citater i senere værker og derigennem mod den nævnte universalisme. Og det står som et tidligt eksempel på såkaldt postmodernisme. Men tendensen går sandelig tilbage til Stockhausens *modernisme!*

11.

Hvorfor ikke prøve at anvende værker som de to sidstnævnte som kirkemusik, både ved koncerter og eksperimenterende gudstjenester? Eller utallige andre eksempler på nutidig musik? Stockhausen er her gennemgået som et eksempel ud af mange på det, som er adskilligt andet end en »musikalsk erfaring af splittelse og gudløshed«. Skal der gennemføres en nyvurdering af gudstjenestens musikalske opbygning - og det mener jeg så afgjort er en nødvendighed, ligesom jeg mener, at man nødig skal blive ved vurderingen — ja, så lad os dog være så åbne som muligt og registrere - og bruge - andres åbenhed, hvor den findes.

Der er i dansk kompositionsmusik af i dag tendenser til en åbenhed overfor traditionens forskelligartede udtryk, som bliver til refleksmæssig *lukket*hed overfor væsentlige retninger i det umiddelbart foregående par generationer. Dette er måske psykologisk forståeligt, men alligevel beklageligt.

Det samme gælder forholdet til vore dages populærmusik. Den religiøse erfaring er ganske ofte at finde der, hvor vi postulerer erfaring af gudløshed.

Lad os gøre plads for både Stockhausen og Pink Floyd! Og måske er der oven i købet et åndeligt slægtskab her.

TEAR DOWN THE WALL!

Excerpt from Mäder, Urban; Baumann, Christoph; Meyer, Thomas (2013): Freie Improvisation – Möglichkeiten und Grenzen der Vermittlung. (Forschungsbericht der Hochschule Luzern – Musik 5). Electronic document. Downloaded 7. Oktober 2016 from https://zenodo.org/record/31339/files/2013_5_Maeder-Baumann-Meyer.pdf p.63-64.

Introduction by translator Carl Bergstroem-Nielsen from the [bibliography](#) entry:

In the appendix p.63f there is an innovative list, "Ansagen". This word might be translated into "Suggestions" or "Hints". Seemingly belonging in an informal place, they are such little advices like "try to listen as if you were outside the group and heard the totality" or "play according to your impulse and attempt to quickly understand what this impulse might lead to". There are twenty-six in all, divided into these categories: "for becoming conscious", "for listening", "for deciding whether to play or not to play", and "for common form creation". (...) As known from practise, everything said about the playing before playing again, even if the context is ever so fleeting, will influence the musicians. (...) They do go beyond a simple "Let's play again", they suggest a focus of attention but are yet not to be called "exercises". [Short suggestions](#) (2013)

Excerpt from Mäder, Urban; Baumann, Christoph; Meyer, Thomas (2013): Freie Improvisation – Möglichkeiten und Grenzen der Vermittlung. (Forschungsbericht der Hochschule Luzern – Musik 5). Electronic document. Downloaded 7.Oktober 2016 from https://zenodo.org/record/31339/files/2013_5_Maeder-Baumann-Meyer.pdf, p.63-64.

The book deals with the didactics of free improvisation teaching in both theory and practise.

Mäder, Urban; Baumann, Christoph; Meyer, Thomas:

Short suggestions

A short suggestion for improvising is a preparation for a group improvisation. It only influences the principle of 'free improvisation' (that is, playing without previous agreement) to a minimal extent. It is rather an aid for observing during the process, or it provides an impulse for the playing attitude.

For becoming conscious

1 Be conscious of the energy in your own breathing in and out, at first without playing, then during playing. Be conscious of the musical energy cycles of the group.

2 When you notice that the energy of the group is decreasing, or you are getting bored, then utilise the moment and play with more energy, that is, more clearly, provokingly. This way, you will experience how the others react.

Concerning listening

3 At first, listen especially to one or two fellow players

4 Listening does not have to be complicated. Simply listen more to the way in which sounds emerge.

5 Attempt to listen consciously to as many things as possible.

6 Next time you play, listen especially to one fellow player.

7 Listening does not require any special reaction. Simply let the ear receive what you hear.

8 Listen with all your body and spirit!

9 Choose moments in which you listen without playing along.

- 10 Try to listen as if you were situated outside of the group and were listening to the totality.
- 11 Do not listen just to pitch and rhythm, listen also to the articulation of the tones and to the timbral process of your own instrument and those of the others.
- 12 Observe how much the less usual forms of tones and noises occur in the playing material.
- 13 Attempt to be equally aware of the less usual sounds and noises as of the 'materials' played the 'normal' way.
- 14 Listen to the weaving together of differing timbres and articulations, and discover a universe of details. Concerning deciding whether to play or not play
- 15 Playing and not playing are of equal value.
- 16 Strive to become conscious of whether you would like to play in a supportive/accompanying manner, or assertively/influencing, or not play at all.
- 17 Play according to your impulse and try to perceive quickly where this impulse would like to lead.
- 18 Observe the first playing idea of a fellow player! Does he invite to playing along, or has he something important to say by himself first?
- 19 Have confidence in the support (energy) of the group especially when you (unexpectedly) become a soloist.
- 20 Allow often for soloists or small groups (two or three players) to play sections of extended duration.

Concerning the collective creation of form.

- 21 Observe which kind of playing material you use.
- 22 Observe the shape and the effect of all initial ideas or 'materials' more actively.
- 23 Attempt to create a good relation between your individual playing ideas and your observation of the common sound.

24 Be aware of the developmental potential of your musical material

25 Observe whether the music currently is static or changing. Which role do you take in relation to that?

26 Try to be aware of the possibilities that both a longer, continuous piece as well as several shorter ones, separated by pauses, may arise.

INTERNATIONAL IMPROVISED MUSIC ARCHIVE - MAKOTO NOMURA (Japan, b.1968)

Makoto Numura was born 1968 in Japan. He is an autodidact composer, has held several university music teaching positions in Asia and makes now his living from freelance composition activity. He composes for a broad range of musicians: chamber music, symphony orchestra, children, amateur people and often employs elements of improvisation and innovative notations.

[Glimpses from Makoto Nomura's Compositional Methods \(Carl Bergstroem-Nielsen, 2005\) \(English\).](#)

[Glimpses from Makoto Nomura's Compositional Methods \(Carl Bergstroem-Nielsen, 2005, transl. by Makoto Nomura\) \(Japanese\).](#)

[Shogi Composition \(Makoto Nomura, in English\).](#)

GLIMPSES FROM MAKOTO NOMURA'S COMPOSITIONAL METHODS.

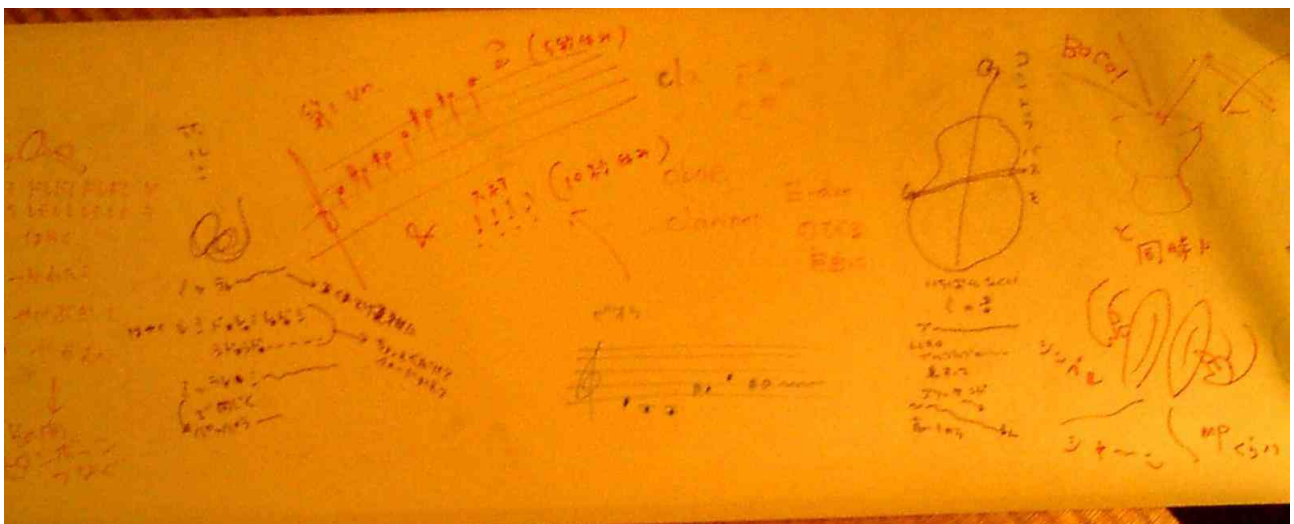
by Carl Bergstroem-Nielsen

Makoto Nomura was born 1968 in Japan. He is an autodidact composer, has held several university music teaching positions in Asia and makes now his living from freelance composition activity. He composes for a broad range of musicians: chamber music, symphony orchestra, children, amateur people and often employs elements of improvisation and innovative notations. These notes are from a visit to his home in Kyoto, July 2005.

SHOGI COMPOSITION

This is a principle of composition employed to several pieces since 1999. Shogi means "chess". Each player should have his own colour. Participants can create the score by their own ideas. When indicated in the score, this player starts to play the element and keeps on until this player and the next number is again indicated. Thus, an element once started goes on "automatically" when playing. This also has the practical consequence that the piece may be played from one copy which is simply handed over to the next player after reading the element to play next.. In the score, a sequence of different elements with their starts and new elements is indicated. The notations need not be understandable to everyone - it is enough that each player can remember its meaning and correctly reproduce it later. Read more about Shogi composition [here](#).

The example below is from an amateur orchestra piece "SHOGI SYMPHONY NO. 3 "OUVERTURE"". See also about "Improvised music by autistic people" below.



HANAICHIMONE (1989)

The piece is performed by two groups. First each group makes a discussion, by music only, which ends with agreeing on a musical phrase. Also, they must choose a leader (no words here either). After this, each leader comes to the middle of the stage. A game performed

with the hands decides who is winner and loser. The winner shows his/her musical phrase. The loser imitates it and brings it to his/her group. Finally, everybody plays it together.

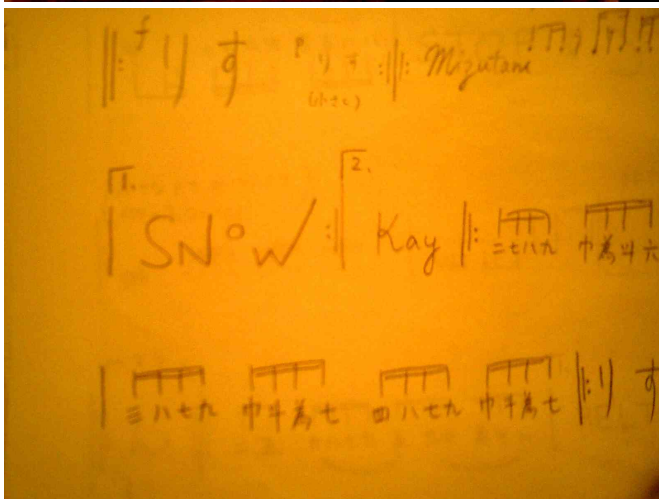
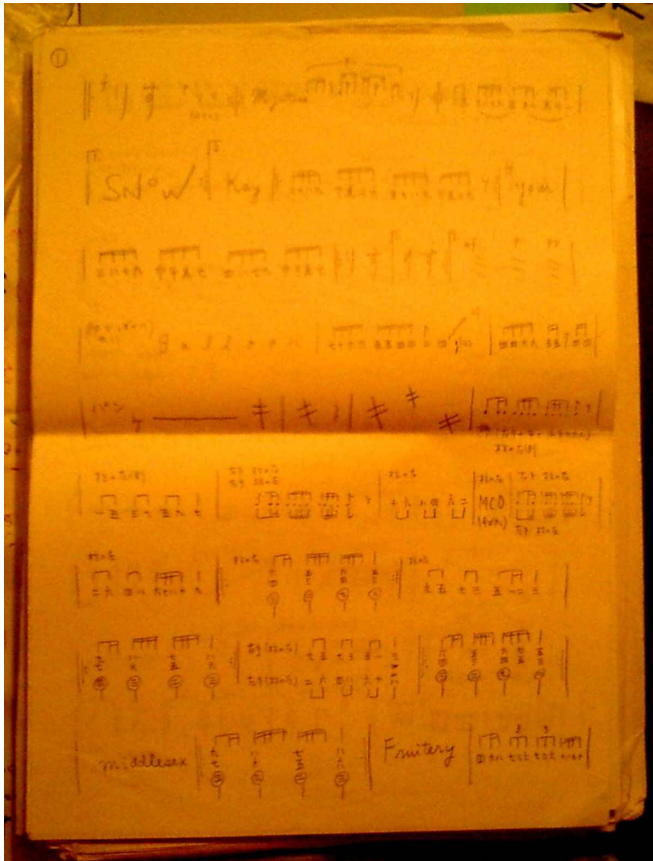
LET's DANCE BEETHOVEN (1996)

for gamelan orchestra and children's choir

Beginning and end were notated in a exact and traditional way. The middle of the composition was to be realized freely by the performers - however, they all had to prepare something in collaboration with other players.

LOVELY LETTERS FROM SQUIRRELS (2000)

The words in the score are to be "written" or "painted" on the 14 strings. Tuning is up to the performer.



104 MELODIONS (2003)

This piece was conducted by playing, in a "follow me" - way. This could be

1) a motif to be copied

2) one note, pointing at the instrument and players trying to hit it just by observing from a distance the position of the finger on the keyboard.

In both cases, results would be approximate and lie within a varied spectrum from the original material. This was intended so.

MISTER DARMA IS NOW COMPOSING (2001)

piano concerto with symphony orchestra.

1. movement: a game in which musicians must stop playing when the soloist stops. The conductor can indicate that those who are too late must leave the scene. The movement thus ends when no one is left to play.

2. movement features a number of soli as part of a dramatic process. They are performed by free transformations into music of poetic-rhythmic sentences. Here is an example from the illustration of the notation of these soli which are in frames in the illustration:

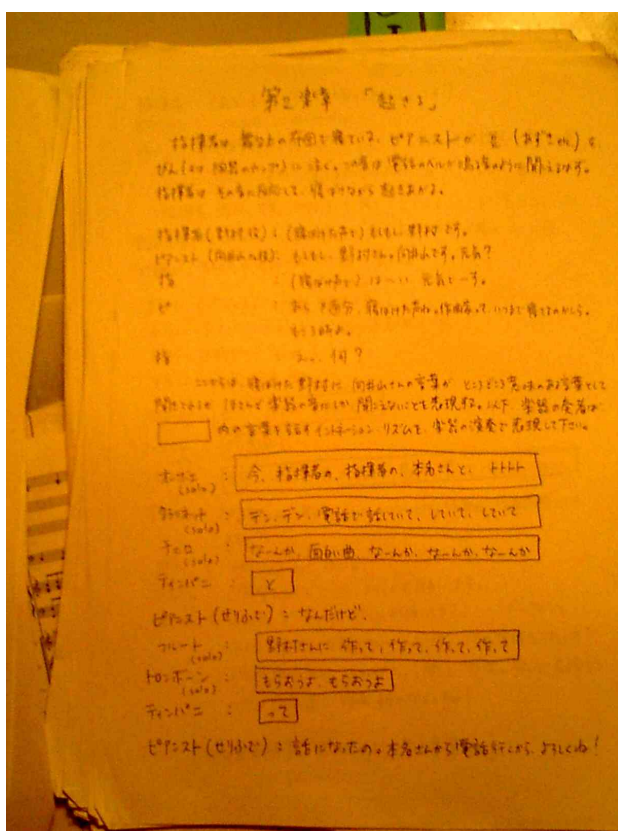
Oboe "Now, at the moment, the conductor, the conductor, Mr. Hohna, with, with, with"

Clarinet: "On, on, on the telephone, talking, talking, king, king"

Cello: "something, interesting piece, something, something, something"

Timpani: "So"

Flute: "Mr. Nomura to compose, compose, compose, compose".



SEMI FOR GAMELAN ORCHESTRA (2000)

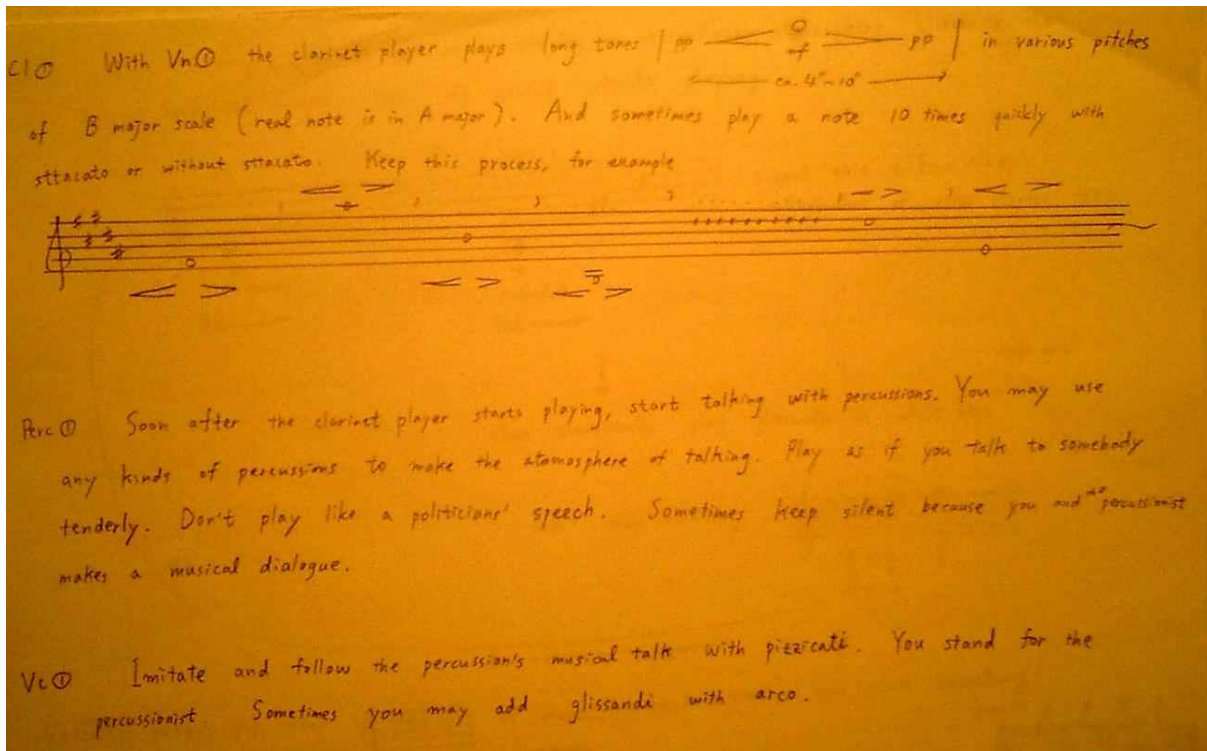
Must be memorized by participants - only the composer has the score. Instructions include a given sequence of events of variable durations, also players are to imitate each other at some points.

IMPROVISED MUSIC BY AUTISTIC PEOPLE (2002/2004)

for violin, clarinet, violoncello, percussion and piano.

This work was inspired by working with autistic people and by the way they would stick to their own ideas. It was, however, written for and performed by, "normal", professional classical musicians. Both Japanese and English versions exist.

The score is mainly written with words. The numbers after instruments refer to the section number for the instrument in question - see above about this "Shogi"-notation. This page (number 2) reads:



Cl (1) With Vn(1) the clarinet player plays long tones ...[see illustration] ... in various pitches of B major scale (read score is in A major). And sometimes play a note 10 times quickly with staccato or without staccato. Keep this process, for example ... [see illustration] ...

Perc (1) soon after the clarinet player starts playing, start talking with percussions. You may use any kinds of percussions to make the atmosphere of talking. Play as if you talk to somebody tenderly. Don't play like a politicians' speech. Sometimes keep silent because you and the cellist makes a musical dialogue ['percussionist' in the illustration is an error].

Vc (1) Imitate and follow the percussion's musical talk with pizzicati. You stand for the percussionist [= look at the percussionist]. Sometimes you may add glissandi with arco.

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An article dealing with Makoto Nomura:

TOFU Magazine 3rd issue Fall/Winter 2000/01 The Collision Issue, ISBN 962-85491-3-8

野村誠の作曲法

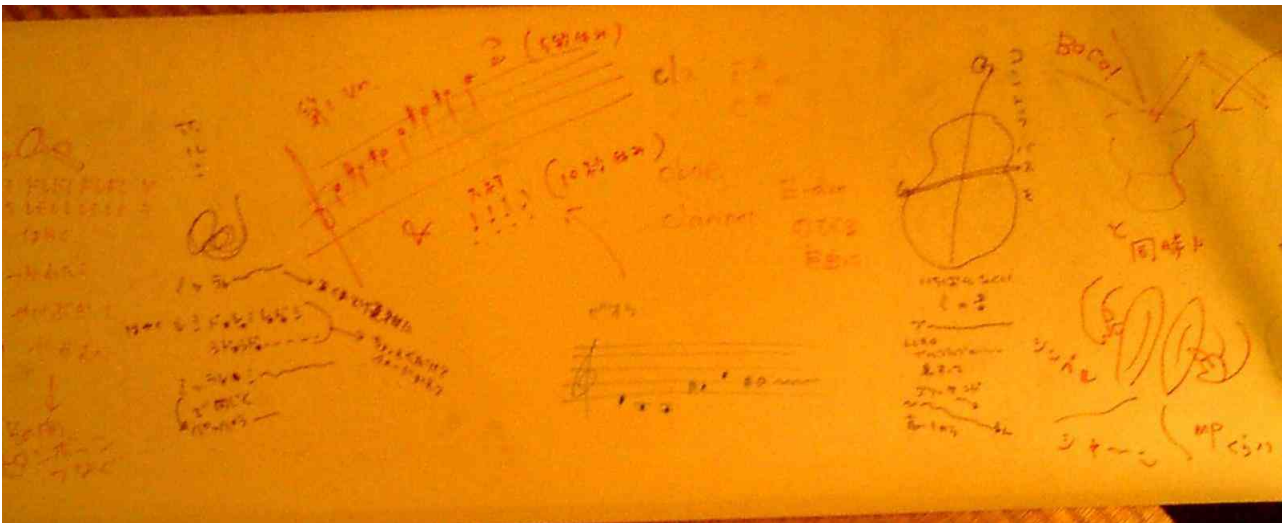
カール・ベルグストローム＝ニールセン

野村誠は1968年生まれの日本の作曲家。独学で作曲を学び、アジアのいくつかの大学で教鞭をとった後、現在はフリーランスの作曲家として生計を立てている。作風は多岐に渡り、室内楽、管弦楽、子どもやアマチュアのための作品などがあり、即興や新たに考案した記譜法を採用することも多い。以下は2005年7月に京都で、筆者が野村の自宅を訪ねたときのインタビューに基づく。

しょうぎ作曲

1999年からしばしば採用されている方法。しょうぎとは、日本語でチェスのこと。各奏者はそれぞれの色のペンを持ち、それぞれのアイデアを各自の自由な記譜法で楽譜化する。まず、最初のプレイヤーが自分のパートを作曲し、自分が思い出せるように記譜したら、再び自分の順番が回ってくるまで、それを続ける。次のプレイヤーは、それを聴いて新しいフレーズを作り、同様のプロセスを続けていく。記譜は各プレイヤーが後で思い出して再現できれば、他のプレイヤーに理解できなくてよい。 [More about Shogi \(English\)](#)

以下の例は、アマチュアオーケストラのための「しょうぎ交響曲第3番 開館」の一部。また、「自閉症者の即興音楽」についても参照。



「はないちもんめ」（1989）

この作品は2つのグループによって演奏される。まず、それぞれのグループは、言葉を使わずに音で相談をして、ある音楽のフレーズを作ります。また、言葉を使わずに各グループの代表を決めます。各代表者はステージの中央に集まり、じゃんけんをします。じゃんけんの敗者は勝者の音楽のフレーズを自分の楽器で真似をしなければいけません。そして、自分のグループのメンバーにそのフレーズを持ち帰り教えます。最後には、両グループの全員で、それを演奏します。

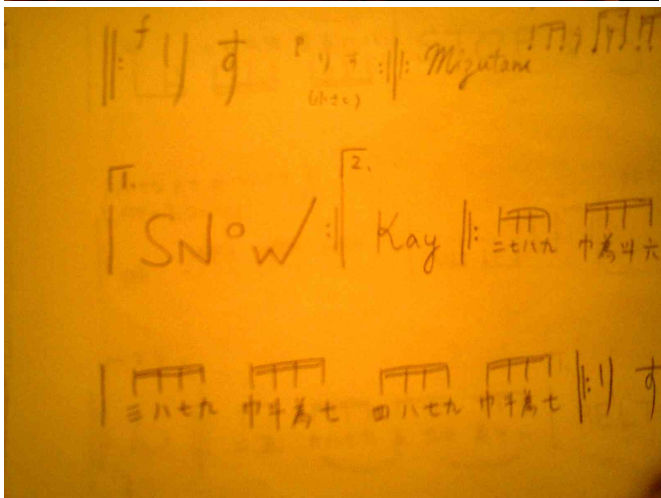
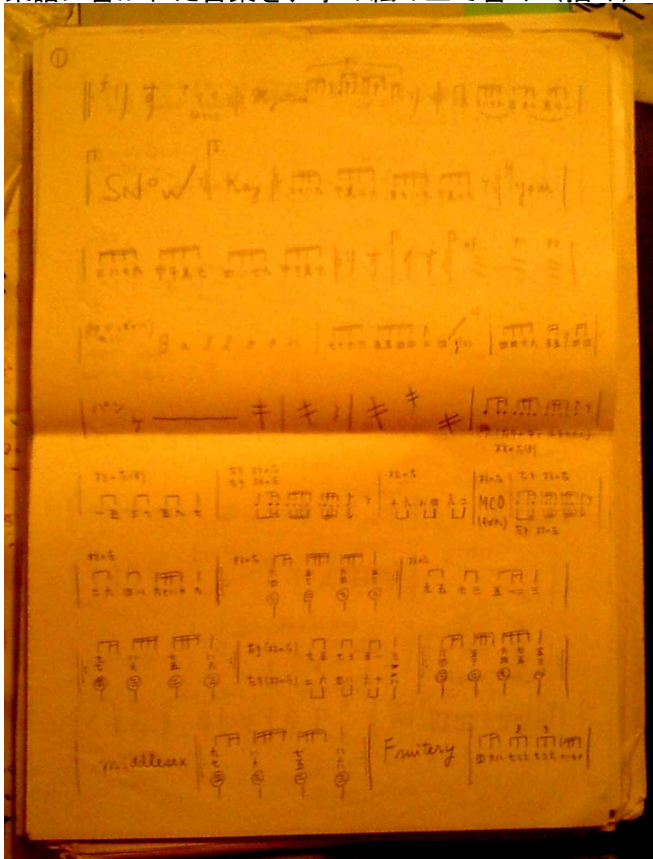
「踊れ！ベートーヴェン」（１９９６）

ガムランと児童合唱のための

冒頭と終わりは、完全に記譜された楽曲。中間部は演奏者が自由に組み立てることができる。ガムラン奏者は、他の音楽家とコラボレートして、この中間部として何かを事前に準備しなければなりません。

「りす」（２０００）

楽譜に書かれた言葉を、箏の絃の上で書く（描く）ことで演奏する。調絃は演奏家に委ねられる。



「１０４台の鍵ハモ」（２００３）

「私の真似をして」というやり方で指揮された作品。

1) 動機が真似されたり

2) 楽器の単音を指差してから演奏する。これを離れた距離から鍵盤のどこを押さえたのかを観察しながら真似する

どちらの場合も、指揮者の演奏が大雑把に真似され、結果として多様な幅を持つ演奏が共存する。このことを意図的にやっている。

「だるまさん作曲中」(2001)

オーケストラとのピアノ協奏曲

第1楽章 ソリストが止まったら、オーケストラのメンバーも止まらなければいけないゲーム。指揮者は、止まるのが遅れた奏者に退場を命じる。だるまさんが転んだのルールに従う。

第2楽章 劇的手法で様々なソロが現われる。詩的、リズムックな文章を、各奏者が自由に解釈して音に変換する。以下は、例

オーボエ：今、指揮者の指揮者の本名さんと、とととと

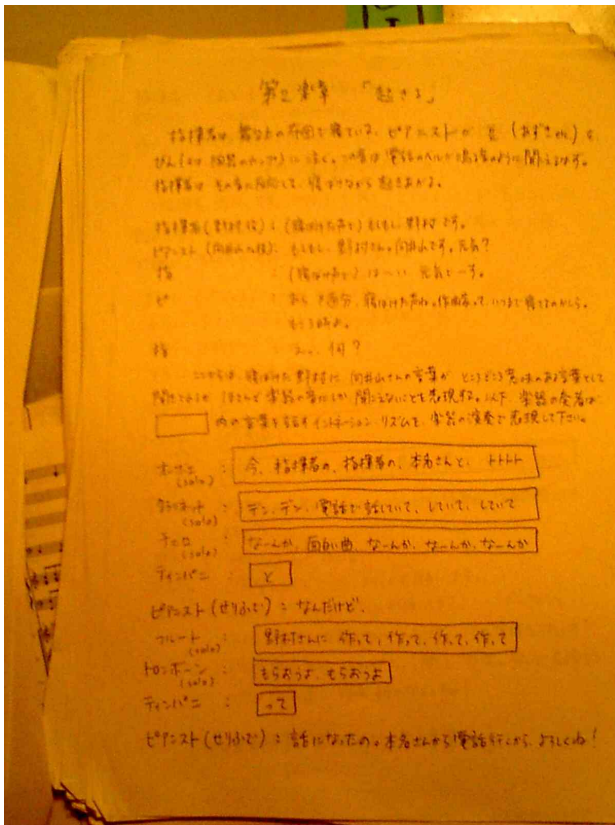
クラリネット：でん、でん、電話で、話していて、話していて、話していて

チェロ：な～んか、面白い曲、な～んか、な～んか、な～んか

ティンパニ：と

ピアニスト(せりふで)：なんだけど

フルート：野村さんに、作って、作って、作って、作って



ガムランオーケストラのための「せみ」(2000)

作曲家は楽譜を書いたが、演奏家は楽譜を見ずに、全てを口頭伝承で覚える。指示は、長さの伸び縮みする一連のシークエンスを与えたり、お互いに真似しあったりなどを含む。

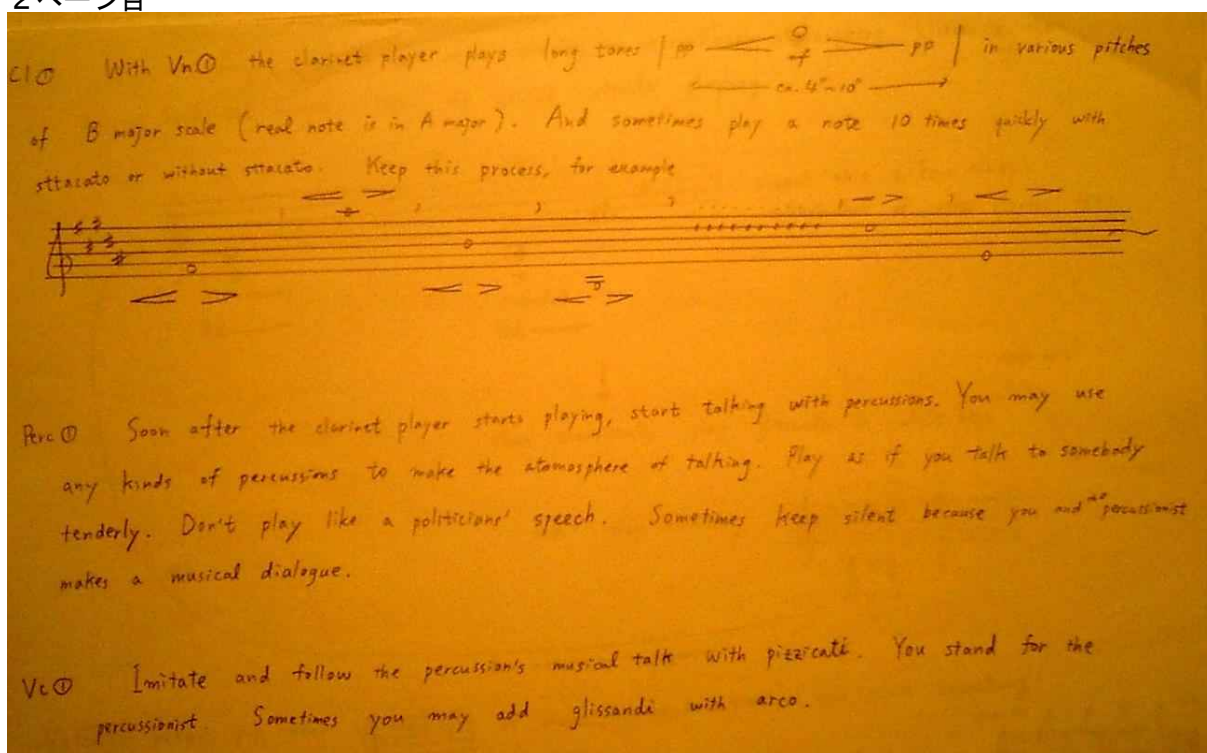
「自閉症者の即興音楽」 (2002・2004)

ヴァイオリン、クラリネット、チェロ、打楽器、ピアノのための

この作品は自閉症者の音楽療法の現場で、それぞれが自分のアイディアに固執している様子を見学してインスピレーションを受けたもの。しかしながら、この作品は健常のクラシック音楽の演奏家が演奏するために作曲された。日本語版と英語版がある。

スコアは主に言葉で書かれている。楽器の後に書かれた数字は、その楽器ごとのセクションの番号。しょうぎ作曲を参照。

2 ページ目



Cl (1) と Vn (1) : クラリネット奏者はロングトーン口長調の音階の様々な音で。時々、スタッカートまたはノンスタッカートで、一つの音を素早く 10 回演奏する。これを繰り返す。例えば、[see illustration]

Perc (1) : クラリネット奏者が始めるとすぐに、パーカッションでおしゃべりを始める。喋っている感じが表現できれば、楽器はどんな打楽器を使ってもいい。誰かに優しく話しかけるように演奏しなさい。政治家の演説のように演奏してはいけません。ときどき、沈黙。そうすると、チェリストがそこで音を入れて、音楽的な対話になります。

Vc (1) : ピチカートで打楽器の真似をして対話します。時々アルコでグリッサンドしてもよい。

参考文献

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SHOGI COMPOSITION

by Makoto Nomura

Shogi Composition is a kind of recipe for collaborative composition among various people with different musical backgrounds and various musical abilities. It is just like playing cards around a table. A few players around a table compose short passages one after another instead of playing cards. Please enjoy it and compose new interesting music!

1) The number of players

In order to do Shogi Composition at least 2 players are required. Although you can do it with 10 or more players theoretically, with the more players you will have to prepare the greater amount of time. Practically speaking, the proper number of its players can be 3, 4, 5, or 6. Each player is supposed to bring his/her musical instruments, some objects which makes sound, etc.

2) Useless paper etc. and coloured pens/pencils etc.

In order to do Shogi Composition you have to prepare paper to write music down. Of course you don't have to prepare 5-lined-music-paper because in Shogi Composition each player is allowed to write music down in his/her own way. You can use drawing paper, useless calendars, useless posters and so on.

You also have to prepare coloured pens/pencils etc. Each player is supposed to choose one colour and use always the same colour.

When you complete the composition, the paper will be the artistic picture as well as music score.

3) The process

At first you have to decide who will start, and which way to go round the circle. Then the first player starts to compose his/her part on his/her own instrument(s). When s/he completes his/her part, s/he writes it down on the paper in his/her own way with the coloured pen/pencil. Please notate it in any way as you will remember it later. You may draw a picture how to play, you may explain by sentences, or whatever. As soon as s/he writes it down, s/he hands the paper to the next player, starts to play his/her own composed part and continues it until his/her turn comes around again.

Similarly the next player makes another part which goes well with the first part, writes it down in his/her own way next to the first part on the paper, hands the paper to his/her next player, and continues the part until his/her turn comes around again.

Similarly keep this process. Finally the last player writes his/her own part, s/he hands the paper to the first player. Then the first player stops playing and listens to every sound, makes a new part which goes well with what other players are playing, writes it down on the paper, hands the paper to the next player, and continue it until his/her turn comes around again.

Similarly continue this process. Each player's notation does not have to be understandable for everyone. If each player understands his/her own notation and replays it later, any notation can be welcome.

The length of each part does not have to be the same. For example after the first player composes a 4-bar phrase of 4/4 meter, the second player can compose a 2-bar phrase of 7/8 or a 10-second-graphic-notated part.

Continue this process without any break until you can not find any space to write down on the paper. When the paper is full, composition is finished. Don't stop the process until the paper is full. If you can't help going to the toilet, wait for your turn to compose. During your turn you may go to the toilet quickly. For musical reason having a break during composition is absolutely bad.

4) Performance

For the performance, at first the first player starts his/her first part and hands the paper to the next player. Then the next player starts playing his/her first part and hands the paper to the next player. Similarly keep the process until everyone plays every part.

Consult and decide how to finish the music before the performance. In order to play fluently, practise the piece you composed according to the Shogi Composition many times before the performance.

For example it takes 2 hours for composition and only 6 minutes for performance.

You may photocopy the paper for each performers.

INTERNATIONAL IMPROVISED MUSIC ARCHIVE - NINA POLASCHEGG (AUSTRIA, b.1972)

Nina Polaschegg (Austria, b.1972) is a musicologist, music journalist and improvising contrabassist.

Article: [Interweavings.Towards a new view of the relation between composition and improvisation](#) (2007)

Summary (Carl Bergstroem-Nielsen): In music history writing after 1950, two tendencies are usually attributed a paradigmatic role: on one hand, serialism and its counterreaction, and on the other hand aleatoric techniques and other strategies of opening up the work. "On one hand, these tendencies re-thought principal possibilities of the musical work in a radical way and appeared therefore necessary and revolutionary, but they have had no proper succession" (p.34). A view that sees them as the only ones suppresses or marginalizes the fact that they were only a part of the total picture of tendencies away from traditional concepts of music, musician and musical work. Improvisation played an important role here, and there has been a continuous development ever since it was re-invented in the fifties and sixties. For the first generation, improvisation was conceived of in terms of being a new discovery - be it in contrast to composition or as an extension of composition. The second generation views improvisation and composition as different aspects of one and the same music. This may also be named the second improvisation renaissance, of which improvising composers Richard Barrett, Wolfgang Mittlerer, Michael Maierhof, Karlheinz Essl and Bernhard Lang can be mentioned as representatives.

Various collective-like groupings were formed by composers of the first generation. At the same time, musicians from both new music and jazz genres strove towards re-inventing improvisation. Thus, such re-invention took place simultaneously in two cultures.

In order to understand characteristics of the second renaissance, one should know about the first one too, since the second generation took up ideas, models and strategies from the first one.

The article provides descriptions of the first generations groups Nuova Consonanza, Musica Elettronica Viva and New Phonic Art which represented the 'new definition' of improvisation in relation to the 'canonic' new music. AMM represents an attempt of such new definition beyond both composed music and jazz. Cornelius Cardew appeared then as a special case, both utilizing improvisation as a composer and acting as an improviser. In this way he was standing between two worlds and became an immediate forerunner of the second generation. His "Treatise" received special, detailed commenting here. Also Earle Brown, Barry Guy, Alexander von Schlippenbach, Anthony Braxton and Bob Ostertag have sections devoted to them.

There are also additional sections ("Er-improvisierte Komposition" and "Kompositionen/Konzepte für Improvisatoren" which discusses and details some ways in which composition is now accepted among improvisors and how composition and improvisation have been combined.

(Remember, this is just a summary of the article. Please scroll to read the article)

INTERWEAVINGS

Towards a new view of the relation between composition and improvisation by Nina Polaschegg

Translated by Carl Bergstroem-Nielsen*)

This article was first published as "Verflechtungen. Zur Neubestimmung des Verhältnisses von Komposition und Improvisation" in MusikTexte 114, August 2007.

Our (German) official view of music history since 1945 is still centred on two paradigms which were developed within the Darmstadt Summer Courses. These are serialism on one hand including the reaction against it from the side of Cageians - and aleatorics and other strategies for opening up the musical work on the other. In composed music of today, aleatorics play only an insignificant role, just like strict serialism. Open structures in music works are exceptions within contemporary composition. Thus, the quasi official view of music concerns itself with positions stemming from the origin of New Music after 1950. They admittedly implied a radical thinking through of principal possibilities for employing a new view of the musical work. Consequently they also appeared necessary and revolutionary, but they have remained without a real succession.

When employing this view, the dominant view of the developing new contemporary music represses or marginalises the fact that aleatorics and open work structures were only a small part of a diverse movement against the traditional notion of music, musician and musical work. And, remarkably, exactly these repressed dimensions of this reaction have lived on and unfolded a strong influence precisely in recent years. Improvisation plays a central role in these new views - and this is the case inside as well as outside the traditional context of New Music.

This development was not primarily about the rediscovery of a forgotten tradition of music history, although that was *also* the case. Of course, improvisatory elements were also a fundamental part of composed and notated Central European music - until it was repressed during the nineteenth century. But the re-consideration of improvisation, of that which is unpredictable and indeterminate, was not a linear extrapolation of this tradition which was believed to have become obsolete, it was its rediscovery. We do not possess a binding concept to describe this rediscovered improvisation, its function, meaning, scope of influence and its relation to handed-down parameters of composed art music. We have only a provisional one, that of "free improvisation". This is so despite the fact that the new view of improvisation sees the claims made on its behalf of a special spontaneity and subjective "freedom" in a new light.

The new view of the relation between improvisation and composition was widely practised in the sixties. It laid down aesthetic foundations, on which contemporary composers and improvisors can equally build. It is to an important degree the result of a thinking through of the role of freedom, that is, the apparent spontaneous selection by the performing musician.

As was the case at that time as well as today, most academically educated composers are sceptical of the general possibilities of improvisation as a force in creating musical works. Especially of "free improvisation", which in their view became connected to spontaneity, lack of form, esoteric self-expression, occasionally even to haphazardness. Not least, they would only allow it in a jazz context, which was considered a part of popular music. Such hostilities often, however, had a mutual basis. Improvisors celebrated their way of creating music as spontaneous, free, communicative, intuitive and unpredictable and, from their side, devalued composers as academic, outdated, cold, elitist, rigid or simply superfluous.

These hostilities are documented in music encyclopaedias: they describe generally the concepts of improvisation and composition as contrary poles or even as opposites. Art music is explicitly or implicitly understood as a form of music which has been composed and which continues traditional, composed music in a legitimate way. An antagonism consisting of composition and improvisation as two types of music which mutually exclude each otherⁱ is possible here, because composition is primarily understood in terms derived from its goal, the musical work which has been fixed notationally and which can consequently be reproduced. Improvisation, by contrast, is supposed to be connected to the simultaneous, unplanned invention and realisation of music. In recent years, however, more and more composers and improvisors have found this thinking in stereotypes to be outdated and have recognised new challenges in composing for improvisors which are concerned with no less than our notions of musical work and practise, of musical time and perception of sound as a whole. On their side, improvisors see in open scores and in structural prescriptions (made by others or by themselves) a setting free of creativity by means of imposing limitations - and not any more an inhibition of spontaneity and freedom. The basis for this is the recognition that a belief in absolute freedom is founded in wishful thinking. What feels like improvising with no prerequisites in a spontaneous way often reveals itself at later listening as a retrieval of sounds, gestures and textures which have already been played and acquired before - and this is so not only in the saxophone solo of a jazz standard employing scales, but also in improvised music operating without explicit prescriptions.

To describe it in a simplified way, for the representatives of the first generation, composition and improvisation were two parallel music cultures which had equal rights and which, in the end, would mutually exclude each other. For those of the second generation, by contrast, they were aspects or moments of one art music.

Today, improvisatory elements in composition are just as little an exotic exception as composers who improvise. Improvisation is slowly finding its way also into New Music festivals. Since the nineties, one can speak of a second renaissance for improvised music within the context of new composed music. Improvising composers like Richard Barrett, Wolfgang Mitterer, Michael Maierhof, Karlheinz Essl or Bernhard Lang, just to mention a few, can thus already be seen as part of the second generation which re-invents improvisation through a new view of their relation to composition. Concerning this new

view of improvisation it is true that their ancestors do not, according to their birth dates, all belong to one generation. But these founders of the first improvisation renaissance have one thing in common: they have found their way to improvisation through differentiating themselves from dominant composing styles. And all of them developed their (original) concepts in the sixties and beginning of the seventies. To describe it in a simplified way, for the representatives of the first generation, composition and improvisation were two parallel music cultures which had equal rights and which, in the end, would mutually exclude each other. For those of the second generation, by contrast, they were aspects or moments of *one* art music. Precisely this difference accounts for the reason why the reinvention of improvisation by this second generation can be called a *second* renaissance of improvisation.

This second generation presupposes the first one. They take up ideas, sketches, and strategies from the first generation and develop them productively. In order to understand the nature of this second renaissance, one must know the concerns of the first one. By means of a quick examination I will take attention to the strategies, ends and motives which this first generation re-invented, inside and beyond New Music. The groups Nuova Consonanza, Musica Elettronica Viva and New Phonic Art stand, for example, for a new view of improvisation originating in the canonical New Music. The English improvisation group AMM stands for an attempt to arrive at a new view beyond composed music and jazz. Seen from today it was probably the most influential initiative of its kind. Cornelius Cardew forms a special case among others, in that he both utilised newly invented improvisation as a composer, and he was also active as an improviser. So, leading his life in two cultures he is the immediate forerunner for the second generation. In a somewhat different way, this is also true of Franco Evangelisti, Frederic Rzewski and Alvin Curran.

The "first" renaissance which took its starting-point from the composed music of the sixties was a re-invention, because one saw the innovating potential first and foremost in the "free" improvisation, that is, which was not any more guided by fixed rules for the parts, harmonics and melody, whereas all improvisation that had existed before had only taken place in fixed frameworks for its operation: rules which, likewise, were also binding for the composers in question.

The historical situation regarding music as well as the cultural climate on the whole of the sixties and beginning of the seventies was apparently characterised by a strong need to rediscover improvisation as a part of, and as source of, music playing, and in this process the internal musical hopes of innovation were often accompanied by common ethical and culturally political motives. Several New Music composers' groupings having a collective nature turned to it emphatically, but at the same time it was actually reinvented by non-composers who turned away from traditional jazz as well as also from Afro-American Free Jazz. In two cultures the new view of improvisation thus became the foundation of a new concept of music in general.

Nuova Consonanza

Many composers did not see any valid way to compose on without falling into repeating themselves after the development of serialism and the countermovement and amendment by aleatorics. With legendary radicalism Franco Evangelisti represented this position: During the last seventeen years of his life he turned entirely away from composition and towards improvisation. In 1965 he founded the improvisation group Nuova Consonanza.ⁱⁱ All the musicians of this improvisation collective were composers. Besides Evangelisti, members on an on-off basis were Larry Austin, Mario Bertoncini, Walter Cranchi, Aldo Clementi, Egisto Macchi, Ennio Morricone, Giancarlo Schiaffini, Antonello Neri and yet more. Evangelisti held emphatically on to the idea of a work to be created - quite contrarily to other improvisation collectives which originated in the sixties and in which also composers besides other musicians were involved, like AMM, New Phonic Art, Musica Elettronica Viva. Spontaneity and the moment were not ends in themselves for him, but means to reach new strategies and dramaturgic ways of the musical work. For Evangelisti these were the only means left yet to make it possible to create non-redundant works. He said it apodictically: "One can certainly say that the art of improvisation is fascinating. This form of composing together leads to a very sensitive internal and external tension, which for me, in the contemporary music which is not any more fixed in writing, is the only magic still possible today".ⁱⁱⁱ

For Nuova Consonanza it was decisive that the group's members were improvising composers: Evangelisti's collective of improvisors was never concerned with the "creative moment" in itself...

But how did Franco Evangelisti, who in the fifties and beginning of the sixties had regularly visited the Darmstadt Summer Courses, arrive at finding new composition by means of improvising? And moreover, this at a time in which at those Darmstadt Summer courses, the Mecca of New Music at that time, serial and postserial composition was dominating?

In this respect, Evangelisti is a child of his time. After John Cage had performed with radical through-organised works composed by means of chance procedures at the Darmstadt Summer Courses in 1958, the traditional concept of the closed and radically through-organised work was questioned. Also Evangelisti experimented at first with different variants of serial composing, later with open forms: with so-called indeterminate or aleatoric scores. It may be remarked that aleatorics is not just to be taken as equal to chance, even if the concept could give rise to such suspicion. This is according to the way the term was understood in Europe for example by Pierre Boulez. The degrees of freedom given to the interpreter when realising the work are also important. This might remotely remind of baroque music, in which the musician likewise had to provide details on her or his own authority in addition to the prescriptions from the composer. But with his collective of improvisors Evangelisti went even one step further; musicians improvised without any notated prescriptions or playing instructions. Evangelisti attempted, by means of his variant of free improvisation, to revive the former personal union of composer and musician - and at the same time he saw, like many improvisors of the sixties, the demand from the individual to cooperate on a

musical whole on equal terms and one one's own authority, as a model of a more liberated humanity in general.

For Nuova Consonanza it was decisive that the group's members were improvising composers: Evangelisti's collective of improvisors was never concerned with the "creative moment" in itself, or with the fascination of the fleeting nature, or with the fulfilled "being in the moment", but with giving birth to a post-traditional musical work: the musicians of Nuova Consonanza declined any written laying down, but they explicitly understood their improvisation activity as composing in a collective. How? Instead of a written prescription (which was indispensable in defining the concept of the musical work not only to Carl Dahlhaus who is mentioned here as a prominent example^{iv}, intensive rehearsal work was introduced. Here, regular specified tasks were set up, such as how to create specific sounding textures, to evaluate them and to combine them. Building up and taking apart of textures and sounding spheres were worked through in rehearsals, always with the goal to be able to react fast within spontaneous, free improvisation, because one had a musical space consisting of a wide array of possible choices at one's disposal regarding sounds, sound constructions and textural surfaces, like a vocabulary.

New Phonic Art

Their characteristic musical gesture which in phases reminded of the anarchistic Free Jazz was fundamentally different from the textural sounds of Nuova Consonanza which were brought forward by delicate listening - and, in fact, two fundamentally contrary attitudes to playing are involved here.

This strictly work-oriented way of working by Nuova Consonanza stands for a phenotype of free improvisation. A contrary attitude to playing was taken by the quartet New Phonic Art around composer and trombonist Vinko Globokar. The highest premise was: no agreements, no rehearsals, no discussion before or after concerts.^v New Phonic Art was founded in 1969. Besides Globokar, composer and pianist Carlos Roqué Alsina, clarinetist and Saxophonist Michel Portal and percussionist Jean-Pierre Drouet were members. Portal and Drouet are both well-known jazz musicians, Drouet an outstanding percussion soloist of New Music. The only common ground with Nuova Consonanza, apart from the desire and intensity in researching new sound spectrums, was the strict ban against traditional sound sequences, playing techniques et cetera, and consequently, against well-known clichés. However, as time went on, New Phonic Art was forced to realise that also the ban of conventions may become a convention. Therefore, they soon again admitted every possible kind of musical ideas, from new noises to traditional instrumental clichés and quotations. Their characteristic musical gesture which in phases reminded of the anarchistic Free Jazz was fundamentally different from the textural sounds of Nuova Consonanza which were brought forward by delicate listening - and, in fact, two fundamentally contrary attitudes to playing are involved here. For New Phonic Art, the end product having been collectively worked out was not in the foreground: the meaning of individual responsibility of the musician here was on the

contrary, for every individual improviser, to arrive at an individual language as much as possible. Improvising means for Globokar: experimental testing out of different musical interaction structures which stand for different forms of universal human behaviour. Results and insights from these experiments were taken in as elements by Vinko Globokar in his compositions. "Laboratorium" and "Diskurs II-IX" (which originated during the years 1973 to 1985, respectively 1969 to 1993) are both compositions in the usual sense and also introductions to universal human interaction structures in the medium of music.

Musica Elettronica Viva

Besides Franco Evangelisti and his colleagues of composers and improvisors of Nuova Consonanza and Vinko Globokar with New Phonic Art there were towards the end of the sixties even more composers who either participated in improvisation ensembles or founded one. The American pianist and composer Frederic Rzewski who at that time lived in Rome, was for instance 1966 co-founder of the group Musica Elettronica Viva, MEV, an ensemble of which till now only few recordings exist, even though it has lived on to the present day, in shifting line-ups. The core of the improvisation ensemble is formed by Frederic Rzewski, Alvin Curran and Richard Teitelbaum, and also Allan Bryant, Jon Phetteplace, Ivan Vandor and Carol Plantamura were among the founders. Steve Lacy joined somewhat later. Members were improvisors, who from the beginning utilised electronic instruments like the first Moog-synthesizer, but they also build their own sound production means using pick-ups and small electronic devices and altered the usual instrumental sound. These were also mostly composers who found their way to improvisation, in order to escape the straitjacket of serial ideology. Musica Elettronica Viva was an improvisors' collective with high political ambitions. At the outset, the musicians started their activity as an ensemble which they dedicated to the live-electronics which was under development at precisely that time. To begin with, they performed works which integrated live-electronics. But what served as their field of experimentation was not just the work with new electronic instruments, it was also playing from plans and playing instructions. "Spacecraft" was a playing plan which the collective used about eight times at public performances and which was paradigmatic for the group. "This work was conceived of as a collective undertaking aiming at the creation of a common music, using as few compositional rules as possible"^{vi}, Frederic Rzewski writes about "Spacecraft". Unlike Nuova Consonanza who postulated to create a musical work with their collective improvisations, the playing plans of Musica Elettronica Viva, as well as the free improvisation which they developed soon after and which came with no prescriptions at all, were part of a search for an entirely new form of music, as Rzewski elaborates on it: "This desired event could happen or not - in art like in life; the decisive thing was the possibility to reach a fundamentally new music form (and, in doing so, taking up an old one again), in which the risk had been calculated. The free improvisations of Musica Elettronica Viva were thus to a certain degree experimental in the sense that also at concerts they played according to plans, the outcome of which was not only partially unpredictable (as is the case with improvisatory elements), but in which the possibly desired outcome did not happen at all.

Gradually, plans and playing instructions became more and more loose and open, until finally only the confidence in the fellow players was left as the only reference point - and the collective improvised freely. This phase of free improvisation did not, however, last long. Soon, free improvisation went somewhat into the background again. After 1968, the combination of improvisation plans with theatre elements was central, like in the political street theatre. The vehement demand for the "liberation of the performer" was shared by the musicians of Musica Elettronica Viva with Nuova Consonanza, New Phonic Art and many other improvisors of the sixties. Like what was also the case with New Phonic Art, there was every now and again a lively exchange with musicians from the Free Jazz scene. The music had, accordingly, a range from anarchistic, wild forms of chaos to thoroughly structured sound bands brought forward by delicate listening. And, like with New Phonic Art, the time span of totally free improvisation lasted only a short time.

AMM

Active as well since the sixties and playing with a stable core was the British improvisation group AMM, which is a must for every history of free improvisation. AMM and MEV both belonged to the founder generation of (free) improvised music beyond jazz. A few times, musicians from both groupings joined forces; last time in 2005. The result can be heard on the CD titled "apogee".

Even though, or precisely because, several (former) jazz musicians are part of the formation AMM, they understand their way of "free improvisation" not as a further development of jazz, but as a counter-model to it.

The group AMM which was founded 1965 - what is behind this abbreviation was not revealed till now - makes an exception in this series of improvisation ensembles. Apart from Cornelius Cardew who died in an accident in the year of 1981, none of the members were composers. Members were jazz musicians and musicians with their backgrounds in the visual arts. They belonged to those who developed an original, European improvisation music going beyond Afro-American Jazz. Members of the core were the inventor of the prepared table guitar Keith Rowe, saxophonist Lou Gare, percussionist Eddie Prévost and composer and pianist Cornelius Cardew who was replaced after his death by the pianist John Tilbury. Cardew, who after his school time in England was educated the best way possible, worked then in the electronic studio of WDR in Cologne and was an assistant of Karlheinz Stockhausen during the time of the creation of "Carré". However, he turned his back to established New Music in order to put himself entirely into the service of left radical ideology with compositions resembling workingman's songs. Like for all other composers presented here, improvisation also for him meant liberation from the narrowness of the academic composers' universe, and at the same time a universal appeal to becoming active on one's own authority. Or it was even an experimental arrangement for a free, not alienated life. Moreover, it is a symptom that points to the similarities between different groupings during the breakthrough of free improvisation that the sounding outcomes of

AMM and Nuova Consonanza are, partly, remarkably similar. Playing aiming at laminal, timbral surfaces is common to both collectives. This is the case even though AMM is vehemently denying the fundamental thought of Nuova Consonanza, the aiming at a musical work, just as is also Globokar's New Phonic Art. The AMM musicians did not want to create musical works; the process character, the transitory and unrepeatable was for them just as decisive as the liberation from all conventions and the search of new sounding materials. Thus, they like to name one of their ideals, "to be in the moment".

Even though, or precisely because, several (former) jazz musicians are part of the formation AMM, they understand their way of "free improvisation" not as a further development of jazz, but as a counter-model to it. Jazz was regarded and has till now been regarded as simply improvised music. Traditional jazz is, however, strictly bound to a firm system of rules concerning rhythm, melody, harmony and timbre. Exactly this binding to pre-laid patterns, to a continuous groove, to melodic formula and expressive clichés was something all pioneers of free improvisation wanted to overcome. Also within jazz, some musicians with apparently similar goals revolted against these bindings of improvisation to a system of conventions. Especially European Free Jazz refused this being bound by rules. Even so, the free improvisors of AMM understood what they were doing as a contrary attempt to Free Jazz. Exactly Free Jazz of the sixties and seventies was mostly interested in energetic density, intensity of expression and gestic expressiveness. At the same time development of material, spectra, shades and multi-layeredness of the sounding and processual design were by far much more important for free improvisation than intensity of gesture. An additional aspect for the British improvisors was the determination to develop an original musical aesthetic rooted in their own cultural tradition as white Europeans - just like jazz and consequently also Free Jazz on their side is rooted in Afro-American tradition.

Scratch Orchestra

Cornelius Cardew was not only a member of AMM. 1969 he founded together with Michael Parsons and Howard Skempton a special kind of ensemble, the Scratch Orchestra. Anyone, regardless whether amateur or professional, could participate; besides some musicians from the AMM context and some visual artists it was, among others, music students from Cardew's "experimental music classes" at Morley College in London who played along. The Scratch Orchestra was a loose pool of about forty musicians with or without musical training. Halfway anarchistic, halfway left-radical, performances varied on a line between sounding performances, happenings and Fluxus-events. One by one (and following an ascending line of age), each member came to the fore and was to compose a piece, respectively design a performance, most often aided by graphic scores, playing instructions or (typically Fluxus) suggestions of action. By contrast to a group like Musica Elettronica Viva, the core of which has continued to exist till now, the Scratch Orchestra dissolved relatively fast. By 1971 it was first and foremost John Tilbury, Keith Rowe and Cornelius Cardew himself who characterised the playful activities of the orchestra as "in the best case flipped out and in the worst case reactionary", as the former member Stefan Sczcelkun writes in an article about the Scratch Orchestra.^{vii} This critical group became more and more political and Maoist

influenced, which had consequences for their ideas about the working of the Scratch Orchestra. Besides this Maoist group of members, an anarchist wing and a more apolitical, neutral group, there were vehement discussions regarding the organisation and contents of the orchestras' working. Soon after, 1974, the Scratch Orchestra was dissolved. It was a child of its time, the political late sixties. During the short time span of its existence, the Scratch Orchestra represented typical ideals of the sixties - the staging of life as art and the proclamation of freedom from hierarchy. Cardew formulated at the beginning a kind of fundamental idea for the orchestra. Among other things, all members should keep a notebook in which they were to write down ideas and accompaniments for possible soli. Recordings, sections of scores or memories of well-known works from classical music were to be collected, in order to reproduce them in excerpts, whether by musically informed people or by amateurs, and to incorporate them into performances. Each member should also bring her or his own ideas into the orchestra. Certain Improvisation Rites were to intensify the sense of community. This idea, which is only suggested here, originated with a composition by Cardew: "The Great Learning" which was inspired by Konfucius' thoughts. For this piece he chose besides professional musicians also musical amateurs - these were supposed to be, among other things, spontaneous and curious towards unconventionally produced sounds. "The Great Learning" was, then, also the starting-point for the Scratch Orchestra.

Cornelius Cardew's "Treatise"

...the interpreter of open scores by Cage was a servant of the composer in the traditional sense. Cardew, on the contrary, wished to bring the interpreter to a maximum of personal involvement and individual research through the openness of his structural prescriptions.

For the theme of composing for improvisors, Cardew's "Treatise" is more important than "The Great Learning", though. It stands at a half-way point between the two themes of "improvising composers and composing for improvisors". After his return from Cologne to England, Cardew earned his living as a draughtsman. During these days he created "Treatise", one of the most well-known and most open graphic scores. An improvising composer who wishes to liberate the musicians and who nevertheless begins to write scores? "Treatise" consists of many pages of graphic elements for which there are however no concrete playing instructions. Avoiding concrete playing instructions is, so to speak, a means to force interpreters to investigate relations and realisation possibilities on their own. Spontaneity means in "Treatise" not expression of emotions, but careful researching of unheard relations within a collective which can flexibly react to every new constellation. Although a realisation of the "Treatise" score is certainly not a free improvisation, Cardew was guided by similar motivations to those that brought him to the improvisors' group AMM: the attempt to overcome the author composers' ego in favour of a collective musical work. Fixed scores were regarded as degrading the interpreter to a slave-like execution organ. Instead, there was an instigation to the interpreter's own activity and to co-authoring the whole. Given this objective, the ideas

of Cornelius Cardew were similar to those of Franco Evangelisti, even though the ways of realising the liberation of the interpreter and making possible a collective musical process are different. Evangelisti counted on common rehearsal work and the ensuing specific sound of the group. To a high degree, Cardew leaves the authorship of the sounding realisation to the improviser and demanded creativity, not only by leaving the creation of sound from the graphic signs which have no playing instruction to the interpreter, but also through the necessity from the side of the musician to submit to a group, the reactions of which he or she (in the ideal case) cannot foresee. The creativity which was demanded here from the instrumentalist is something wholly different from an emotionally motivated belief in the creative moment. It is a score which makes it impossible to proclaim “creativity” and then pour out rehearsed sound patterns. So “Treatise” is much more than a self-reflective composition with some factors of uncertainty, like in many aleatoric or indeterminate works originating in these same days as a reaction to serialism. Providing ways in which to read the “Treatise” score and coordinate them to those of the fellow players is so similar to just improvising that the two activities could appear almost indistinguishable from each other. However, the former would be a structural, pre-structured improvising.

In Nuova Consonanza only composers participated, which was the result of a conscious choice from Evangelisti, whereas “Treatise” is a score without any prescriptions stating which sound sources that can play. It can be played by the most different musicians; for instance, New Music interpreters like the ensemble musikFabrik along with experienced free improvisors with differing musical background. AMM brought this work to its “first performance” - although only in the sense that in this very concert they realised the first of innumerable individual variants.

Cardew was strongly influenced by the ideas of John Cage dealing with opening up the composition process and the final realisation of musical works to indeterminacy. But regardless of all this openness, for Cage the interpreter remained mostly just an interpreter in the traditional sense. Improvisatory qualities, personal spirit of invention or originality with the interpreter was only demanded by Cage after he got to know such extraordinary interpreters as David Tudor, for whom he developed his conception of “Indeterminacy”. Employing this, one or more dimension of the composition remained free. But the interpreter of open scores by Cage was a servant of the composer in the traditional sense. Cardew, on the contrary, wished to bring the interpreter to a maximum of personal involvement and individual research through the openness of his structural prescriptions.

Earle Brown

The examples of graphic notation by Cardew or Brown have shown that structuring is not necessarily the same thing as limiting.

Such fronts that demarcated clear borderlines between improvisation and composition were typical of the sixties which were also in other respects ideologically loaded. In the

border area between indeterminate composition and improvisation which was only visited by pioneers like Cornelius Cardew or Franco Evangelist at that time, many composers and improvisors are working today who are often also experienced interpreters of contemporary composed music. Also in the USA there were already in the fifties contrary positions to John Cage, in which improvisation was certainly included in the interpretation of graphic scores. Earle Brown is probably the most well-known of them. Whereas Cage insisted on the musical work character of his indeterminate compositions, Brown, who like Wolff, Feldman and Tudor was in the beginning of the fifties a companion to Cage, wished to stimulate collective improvisation. He developed "December 52" and other works from "Folio" of the fifties on the background of his own experiences with jazz and improvisation. Here it is made clear that the boundary between composition and improvisation, between composition for purely interpreters and for improvisors who are creatively participating is a floating one and strongly dependent on terminological dictate.

The examples of graphic notation by Cardew or Brown have shown that structuring is not necessarily the same thing as limiting. On the contrary, Cardew's suggestion, through his graphic prescriptions, to release creativity in a special sense, forbids the musician in question to engage in a purely spontaneous improvisation, but simultaneously makes her or him free to be responsible for the developing of an individual interpretation system which will contain certain degrees of freedom.

So structuring may be a way to avoid clichés and is, paradoxically, a means to make unforeseen things possible. Compositional thinking in structures, in purposeful processes, the processing of melodic phrases and the goal-directed transformation of musical gestures provide, particularly for a large ensemble, the opportunity to free oneself from playing automatisms and to discover new forms of interaction and communication also in freely improvised passages.

Barry Guy

Contrabassist Barry Guy is a composing improvisor who belongs to the British improvisors of pioneer times. His way being different from the AMM members, Guy belongs to the group of improvisors who, although they developed their own European variant of free playing, largely hung on to the Free Jazz gesture and developed this further, as can be seen in the basis of musical material. The idea of connecting the possibilities arising from the providing of spacious structures and detailed formulation to individual, improvisatory generated idioms of individual improvisors was a concern of Barry Guy already since the seventies, when he founded his first orchestra. His compositions for London Jazz Composers Orchestra and the recent Barry Guy New Orchestra stand here as examples for notated works for special improvisors, in which also free, not totally fixed passages play a role. These are, accordingly, often meant to be played by soloists or are collective textural improvisations. Here, strict pre-structuring of passages with detailed notation is complemented by others being relatively unpredictable. The structured passages may at times also quite purposely be a means to inspire the soloist or the soloists in question to not automatically fall back into individual idiomatic clichés.

Alexander von Schlippenbach

Pianist Alexander von Schlippenbach with his Globe Unity Orchestra works in a certain way similarly to Barry Guy with his orchestra which celebrated its 40 years anniversary in 2006. Both musicians have their roots in Free Jazz; both admit their intensive occupation with (contemporary) composed music to influence their compositions for their orchestras. Barry Guy and Alexander von Schlippenbach both count to the founding fathers of free improvised music. When they, precisely in their larger ensembles, attach great importance to organising the music by means of structuring elements, then this has a different priority from that encountered with Frederic Rzewski and the group Musica Elettronica Viva. Here, all musicians were composers who first sought the road to the "freedom" of improvisation, and later they took in structural elements. Guy and Schlippenbach were Free Jazzers and free improvisors from the pioneer times. They did not have to first of all detach themselves from fixings and musical total organisation. Their way to relative freedom was quasi already laid down by Free Jazz. They had the goal to develop an original, European variant of free playing and, in so doing, also relate to their own Central European traditions.^{viii}

Anthony Braxton

<i>The result is not a collective work, but indeed a composition the sounding result of which depends very much on the interpreters in question.</i>
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Composers with a Free Jazz background are found not only in Europe. Saxophonist, clarinettist and composer Anthony Braxton is one of the first Afro-American improvisors, coming from Free Jazz, who dedicated himself to compositional thinking. He also took inspiration from Central European tradition. (Central European influences and compositional thinking were, admittedly, found within jazz long time before). Braxton was born 1945. Even so, he is counted to the founding generation of Association for the Advancement of Creative Musicians, AACM. It was the aim of AACM that was founded in the sixties in Chicago by Afro-American representatives of Free Jazz, which was just cropping up at that time, to preserve its tradition and support its musicians. But Braxton's aim was, however, not Afro-American autarchy. He was influenced by John Coltrane, and as he, during his time in the army in Korea, discovered a disc with works by Schoenberg, he started to research the European music tradition. Since that time, he has united jazz and free improvisation with compositional thinking. Whether graphic scores, characterisations of material or playing instructions: he aims to confront his own notions of structuring with the individual idioms of interpreting improvisors and at the same time provide framework conditions for responsible creative activity. Composing for improvisors means for Braxton (like it already did for Cardew) partly to renounce the autocratic author demand from the composer and its determining influence on the

interpreters. The result is not a collective work, but indeed a composition the sounding result of which depends very much on the interpreters in question - much more than differing interpretations of traditionally fixed music would allow.

Anthony Braxton, Barry Guy and Alexander von Schlippenbach are only three examples of jazz improvisors who compose for improvisors. They stand here in an exemplary way for two types of composing in the context of jazz improvisation of the more free kind: all three musicians were, from their backgrounds, Free Jazzers. Guy and Schlippenbach count to the European musicians who pioneered an original European Free Jazz. Their involvement also with Central European thinking in structures is an extrapolation and partial innovation of Free Jazz, seen from an European view. By contrast, Braxton turned towards European musical, compositional (and also notational) traditions as an Afro-American individualist and sought in this way to inject new impulses into Afro-American Free Jazz. Guy and Schlippenbach have kept to the fundamental gesture of free playing which is primarily characterised by high energy, and to doing so in European variants in their compositions for orchestra. While they fix passages of exact notation or sound characterisation, Braxton allows improvisors more freedom for their interpretation. With his graphic and verbal playing instructions his practise is, rather, similar to previous European improvisors' collectives. His idea of a universalistic concept of music may therefore also be said to be orientated towards the West; his mental roots he finds, however, in an Afro-American influenced spirituality.^{ix}

Polwechsel

<i>But is this, then, dealing with an improvisation, a composition with integrated unforeseen moments, or rather about a guided improvisation?</i>
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A different concept to relate composition and improvisation to each other is a combined practise: composing through improvising the music forth, improvisation which has been worked upon, and composing through re-structuring of sounding material which has first been improvised forth. The quartet Polwechsel which may from time to time be expanded by guest musicians consists of improvisors and is thus every now and then classified under improvisation, but it plays above all its own compositions. The scores of the individual Polwechsel members consist often of verbal instructions or remarks with time structures. One plays with a stop clock. Some compositions are exactly notated, although not necessarily in traditional music writing. Other instructions and overall structures rather constitute a framework for the process which will be worked out in detail with improvisatory feeling for the nuances of sound relations and the interaction between the musicians when the work is played. The succeeding of these pieces depends significantly on improvisation competences. But is this, then, dealing with an improvisation, a composition with integrated unforeseen moments, or rather about a guided improvisation? Whichever genre one may use for classifying these sounds would be the result of preliminary terminological decisions: perhaps a concept like "comprovisation" would describe such an amalgam. The time design is decisive,

improvisatory working out of structured ideas and prescribed time sequences. Compositional pre-structuring and improvisation in the moment complement each other here in a way in which the individual sounds and actions are not any more discernable regarding their origin: that is, neither compositionally prescribed nor worked out by improvisation.

Polwechsel does not commission compositions but plays its own works. The basis for these is made up by the material, the sounding possibilities which have been researched in improvised, collective playing and, over the years, also by interpreting compositions and structured improvisations. A range of possible means going from structuring elements to relatively fixed compositions make it possible for the musicians to put the sounding, structural and communicative elements which they have practised together into other contexts and so to develop new musical ideas and plans beyond these. The unforeseen, which actually is ascribed to improvising, arises here in the connection between structure and freedom - and from compositional working on an idiom and the resulting purposeful breaking of these already known idioms through structuring.

A small, but maybe not unessential remark about notation: being used to work together (not only in the case of Polwechsel musicians) has consequences for the notation. The better musicians know each other, the less strict prescriptions are necessary to make possible a relatively exact sounding or structuring fixing. This is of course not valid for the totality of musical organising elements, but one should not forget this when attempted to jump to conclusions concerning the musical work character from the notation on paper. So criteria for a work must be modulated in the context of a re-interpretation of improvisation, if not even newly defined.

Composition arising from improvisation

Various conceptual and dramaturgical pre-structurings do not preclude the unforeseen but can be a means for emancipation. They can help to avoid reproduction of well-known patterns and support both working with and the search for creative organising possibilities.

This is an insight followed not just by Polwechsel among younger musicians, but also by many others. Admittedly, at the beginning times of the improvisation renaissance there were also musicians and collectives centering their work on intensive rehearsing. But besides this, spontaneous free improvisation without pre-arrangements was essential. To play in ad-hoc constellations without previous rehearsal work can still today have special qualities for many improvisors. Generally, intensive rehearsal work that ranges from letting a common idiom arise through improvisation to pre-structuring, has become a natural thing for many improvisors. Like already was the case with the music by Nuova Consonanza, one could also ascribe an affinity to the musical work to many instances of improvised music. The music is not (or only for a small part of it) constructed at the desk, but is worked out during playing within possible sounding spaces. These spaces may afterwards be integrated into more or less fixed structures. Or they are, like with Nuova Consonanza, not exactly fixed, but remain flexible in the creation of their details. An essential difference between such an improvisatory creation of music compared to

traditional composition, endorsed by one single person as the author, remains: the invention of music in collective playing, which was named "multi-mindedness" by Evan Parker.

Concepts like "instant composing" attempt in a certain way to treat composing and improvisation as the same thing and to differentiate only between the way the music was created (at the desk or while playing respectively). They do, however, not lead much further, and they neglect or negate the possible specific characters and subtle differences.

If one relates such music that has arisen from improvisation to the concept of the musical work, then this latter must be seen in a new light for various reasons, and not only because this music for the most part is created within a collective. Improvised music is in a certain way associated to electronic music which usually is to just as small an extent realised from previously produced scores. An instructive, expanded definition of the concept of composition which also takes into account the numerous ways to create music with technical media and which has to an important extent been influenced by the development of electronic storage media was proposed by the Austrian music editor Christian Scheib in three steps as follows: "Filter the material - structure it - store it".^x In this sense, music by improvisors who have developed their own idiom through rehearsing and carrying out of prestructuring means would be a composition - in any case if in a stored form on a CD. The prestructuring means could, for instance, be of a verbal or graphic nature. If one wishes to include the processes of searching for the material and of the creative process which, of course, have a strongly improvisatory character, then the designation of "composition arising through improvisation" lends itself easily. Or the often heard saying of "com-provisation" which attempts to designate music which connects improvisatory and compositional, pre-structured elements. It is, however, difficult or even impossible to draw a clear boundary between composition and improvisation. Concepts like "instant composing" attempt in a certain way to treat composing and improvisation as the same thing and to differentiate only between the way the music was created (at the desk or while playing respectively). They do, however, not lead much further, and they neglect or negate the possible specific characters and subtle differences.

Compositions / plans for improvisors

Today, improvisors do not exclusively play free improvisations. For many of them, various degrees of structuring are just as important means of creation as free or partially free playing. But what do representatives of composed New Music think about the relation between composition and improvisation? Wolfgang Mitterer, George Lewis, Richard Barrett, Bernhard Lang and numerous other composers of the middle and younger generation are all trained improvisors. The experiences they make as improvisors are every now and then allowed to become a part of their compositions. In case the interpreters of a piece are improvisors, then this influences the notation of the work, as described above in the example of Polwechsel. The four composers mentioned

above were in previous years invited to SWR NOWJazz Session in Donaueschingen and to NEWJazz Meeting of SWR in Baden-Baden, in order to compose for improvisors. They wrote compositions for a group of improvisors which were adapted to the special qualities and idioms of the musicians in question. These are compositions which put special musical processes, textural sequences, gestures and communicative interactions into contact with each other. In so doing, the single played pitch or the exact duration of a sound is often not essential, rather the total impression. Thus, dense playing and specialities of playing technique of a specific improvisor are often better described in short playing instructions or with describing a specific sound than in exact notation. Also in these compositions, those elements providing for structure are connected to the spontaneous gesture of improvisation. Because such works are most often written for special musicians, an interpretation by other musicians is usually much more difficult than with traditional notation. The latter is admittedly adaptable to special techniques of individual interpreters but it seeks to fix these into an excessively detailed sign system (which, often, takes great labour to learn). Some composers, like Jorge Sanchez-Chiong, go as far as to purposely writing compositions only for special musicians and do not see it as important any more that the work can be reproduced also by others.

Bob Ostertag

Interweavings between composition and improvisation can be observed not only with improvisors, but also with established, well-known composers. Bob Ostertag, for instance, composes with a sampler for special improvisors and does so while relating to sounding material which they have improvised before. "Everything is composed and everything is improvised" is Bob Ostertag's description of his work "Say no more" concerning the first of these three parts. He let all three musicians improvise as a soloist in a studio. Then he chose short sequences from the recordings, each of which were characteristic of the individual musician, in order to set up a virtual band using a sampler. So the basic material of the composition is completely improvised, but the end product by the virtual band, the sounding relations and interactions have been composed: filtered, structured and stored. Ostertag's project was not even finished with sampling and re-structuring of improvised material. In a next step, the three improvisors had Ostertag's composition played back and had the task of reproducing it as a factual trio, that is, to interpret it. It must be noticed that, although they were to imitate their own individual gestures and playing techniques, the associations and contexts were partly foreign to them, like for instance abrupt changes or unfamiliar transitions or overlappings. For Ostertag it was a central concern in his compositional sample work not to alienate the personal voices of the individual musicians. Their characters were always to shine through, but in such a way as if they had been broken by a prism. Now, musicians were given the task to play their own material in a new syntax, which led on to new ways of musical interaction, whereby their improvisatory potential could be set free by realising a composition. The title of the CD with the factual trio which "interprets" Ostertag's sample-composition is, adequately, called "Say no more in person". In his reflexion on composition and improvisation, Ostertag went even one step further. Also the sounding result of his reproduced sample-trio he filtered and sampled once more. He created a new virtual work which was, in turn, reproduced in live

playing. The result of this composed reflexion on what was previously improvised has been stored on the CD "Verbatim".

Bob Ostertags project is one more example of how improvisation and composition may be combined and interweaved in a musical work. It is an interweaving of two apparently opposed ways of musical creation which provokes creativity in the musicians in a fruitful way, whether they function as improvisors or interpreters. The interpretation of one's own sounding gestures in new textural and formal contexts serves to break up harmonic sound sequences, which have been rehearsed and maybe even have become well-worn, through free improvisation, or which have become so for reasons of playing technique in the process; to find new ways, to discover new sound processes inside structures.

Bob Ostertag's first step in his cycle was to reconstruct improvisation recordings, to place them in a different formal setting. Also improvisors use every now and then reconstructions of their improvisation recordings, namely when editing CDs. These revisions may be relatively slight; in some cases they may however be reconstructions just as complex as those new combinations made by Ostertag.^{xi} With one difference: Ostertag let the three musicians improvise independently of each other.

Ostertag has, like the other improvisors and composers presented here, developed one out of several new marked positions about how to relate improvisation and composition to each other. These developments of free improvisation and what follows from it, the re-invention and the re-integration of improvisation into composition and the developing of fruitful exchange between improvisors and composers going both ways have since long contributed to a new situation. In this, despite the reservations made by New Music and by musicology, our concept of music has changed.

*) Translator's note: the German word 'Neubestimmung' has been translated into 'new view' but has also connotations in the direction of 'conceptualisation' or 'definition'. 'Abendland' has been translated into 'Central Europe' out of a consideration of the context, even though this word may sometimes be understood in a more broad sense, as 'Western'.

German language has some special words for materials which musicians play from or arrangements made before playing: 'Konzept', which I have translated into 'plan', suggests openness in how to proceed further. Some of its meaning could, in some contexts, even be covered by the English expression 'introduction to improvisation' which would stress connotations of 'starting point'. 'Vorgabe' is a very general designation of something having been stated in some way before playing, and I have translated it with 'prescription'. 'Spielanweisungen' is, rather literally, rendered as 'playing instructions'.

¹ Cf. Riemann Musik Lexikon, 12. auflage, Mainz: Schott 1967, Sachteil, 473; Musik in Geschichte und Gegenwart, zweite Auflage, Sachteil, Band 5, Kassel/Basel 1996.

² Cf. concerning Nuova Consonanza: Thorsten Wagner, Franco Evangelisti und die Improvisationsgruppe Nuova Consonanza, Saarbrücken: Pfau, 2004.

³ In: Franco Evangelisti. Die Improvisationsgruppe Nuova Consonanza. Das Musikwerk als Arbeitsergebnis eines Kollektivs. Die Gruppenimprovisation, manuscript without date, Archiv Irmela Evangelisti, quoted from Thorsten Wagner, ebenda, 20.

⁴ Carl Dahlhaus, Plädoyer für eine romantische Kategorie. Der Begriff des Kunstwerks in der neuesten Musik, in: Dahlhaus,

Schönberg und andere, Mainz 1978, 270-278

⁵ Vinko Globokar, Laboratorium. Texte zur Musik 1967-1997, Saarbrücken: Pfau, 1998.

⁶ Frederic Rzewski: Kalkuliertes risiko, Musica Elettronica Viva, in: Gisela Gronemeyer, Reinhard Oehlschlägel (Herausgeber) : Nonsequiturs: writings and lectures on improvisation, composition, and interpretation, Köln: Edition MusikTexte 009.

⁷ <http://www.stefan-szczelkun.org.uk/phd102.htm>

⁸ "Tales" is a concise example for such a European variant of free playing, because Schlippenbach has actually developed a method which makes him capable of improvising even with twelve-tone rows (CD Intakt 2006).

⁹ To Braxtons spirituality, cf.: Peter Niklas Wilson, Anthony Braxton, Waakirchen: Oreos, 1993.

¹⁰ Cf. Sabine Sanio, Christian Scheib (Herausgeber), Form – Luxus – Kalkül und Abstinenz: Fragen, Thesen und Beiträge zu Erscheinungsweisen aktueller Musik, Saarbrücken: Pfau 1999, 50-60.

¹¹ Cf. the CD: Dafeldecker/Fussenegger, Bogengänge, Wien: Durian (099CD), 1995